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All coms., Percy Reiss, N.V.A.,
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'Phone, Museum 286.

NAN STUART.
On the Continent.
20, Rutland Park-gardens, N.W. 2.

MISS HETTY KING
American Tour. All coms., H. Wilson, Solicitor, Broad-court-chmbrs., W.C.2.

MISS KATRINA.
Spirit of Youth, Assisted by Joan.
Sole Agent, Julius Darewski.

MISS NORA CREINA
Shortly producing
Own Musical Playlet.

MISS EDITH BLANDE
(Mrs. Austin Brereton). At liberty.
34, College-place, N.W. Or Agents.

MISS MAIDIE SCOTT.
P.A., Magna Charta Island, Wraysbury, Bucks. 'Phone, Egham 26.

MISS MARIE LLOYD.
L.T.V. Circuit.

MISS GERTIE GITANA.
Nov. 7, Salford Palace; Nov. 14, Leeds. Mngr., J. O'Connor. 'Phone, 2096 Tot.

MISS DAISY DORMER
Resting. Resumes business Nov. 28.
Lew Lake's Agency.

CHARLES BOULT.
Dis. for management or good panto.
80, Spencer-av. Rock Ferry. Tel., 261 R.F.

MR. STORY-GOFTON.
Retd. from Holland (2nd eng. this year). 206, High-rd. ('Phone, 146), Ilford.

MR. TOM WATERS.
On tour.

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Rag Painter.

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Hippo., Middlesboro'.
40, Victoria-road, Alex. Park, N.

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Accompanist, Betty Barclay and G. Glover. Victoria Palace.

MR. LESLIE STRANGE.
King's, Southsea.

ROY JEFFERIES.
Disengaged.
Juvenile Lead. Coms., c/o "The Era."

HARRY GOULD.

This popular Dude Comedian—who has been described by the press as "The Essence of Artistic Imbecility," is at present in South Africa, playing in various productions and is still adding to his popularity. Mr. Gould took this trip last February mainly for health reasons, intending to stay for about three months but his remarkable success resulted in him being retained for six months longer. When Harry returns in the New Year, he desires to get in touch with a progressive Agent. In the meantime all communications may be addressed care of E. N. Stewart, "The Era," 35, Wellington Street, W.C.2.

SIR FRANK & LADY BENSON.
All communications to "Era" Office.

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(Nicol and Martin).
Palace, Grimsby.

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Direction, George Foster.

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MR. WILL EVANS.
South London Palace.

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P.A., 96, Kingscourt-road, S.W. 16.

MR. JAMES HUNTER.
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On Tour.

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36, Cambridge-pk., Twickenham. Ph., Richmond 2514. Wire, "Lotinga, Twick'ham."

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Newport.

MR. THORNLEY DODGE.
P. A., 481, Fulham-road, S.W.
'Phone, 3494 Ken.

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When the sun behind the clouds breaks through,
There'll be miles and miles of smiles,
Oh-h-h, happy we shall be,
you and I—I and you.
Do we ever get the wind up
When everything looks blue?
NO! (Spoken.)
Then take my tip, and let things rip,
Till the sun behind the clouds breaks through.

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Concluded engagement as Sonia, "Three Weeks." Address, 15, Paulton-square, Chelsea, S.W. 3.

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Three seasons, H. B. Phillips.
Two seasons Graham Falcon.
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Small Part or Chorus.
Welcome offer for Dame or Ugly Sister.
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On tour as The Polite Lunatic in "The Belle of New York." Brixton Theatre, S.W. Nov. 14, Artillery T., Woolwich.

MR. W. H. GARBOIS.
Neilson-Terry Company. Nov. 7, C.T., Liverpool. Next, P.T., Bristol.

MR. FRED GROVE
Paddy Burton, in "The Blue Lagoon." This, E., Liverpool. Next, Playhouse, Cardiff.

J. PITT-HARDACRE.
"Paddy the Next Best Thing" (Courtneidge-Yellow); Nov. 7, T.R., Blackburn; Nov. 14, P. Bradford.

J. FORBES KNOWLES.
Disengaged. Part or Manage. 17, Leicester-st., W.C. 2.

FRANK LOVETT.
Lead. At liberty.
7, Salford-road, Streatham-hill, S.W. 2.

MR. ALEC. MAYHEW.
Batouch, "The Garden of Allah," Wylie and Tate's Principal Co. At lib. Monday. This, King's, Edinburgh; next, 13, Noel-street, Islington, London, N. 1.

HUGH MONTGOMERY.
Disengaged Nov. 13. O.H., Coventry. Then, 4, Norfolk House, Brixton Oval, S.W.

LEONARD ROBSON,
Disengaged. Stage or Films.
14, Guilford-street, W.C. 1.

MR. E. W. THOMAS
"The Knave of Diamonds."
This week T.R., Rochdale.
P.A., 7, Grafton-sqa e, Clapham Common, S.W. 4.

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COUNTY THEATRE, BEDFORD.
Dec. 12, 26, Jan. 2, Feb. 13, 27, March 20, April 10, May 15.
GRAND THEATRE, LUTON.
Jan. 8, 30, Feb. 6, 20, April 3, 10, 24, May 8, 22.
NEW THEATRE ROYAL, INVERNESS.
Dec. 5, 12, Feb. 27.
E. G. FALCON, New T.R., Inverness.

WINTER GARDENS, NEW BRIGHTON.
WANTED, Dec. 5, 19.
Also January dates, 1922, and onwards, with exceptions.
Write or wire, DOUGLASS.

MARGATE HIPPODROME.
WANTED, Number One Attractions, December, onward.
Musical Comedies, Comedies, and Revues.
Give dates and lowest terms.
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A. E. ABRAHAMS,
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WANTED, Attractions for Dec. 5, 12, and 19.
Apply,
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Minehead, Somerset.
Seating 750. Scenery most plays.
WANTED Known, Dates Open, Dec., Jan., and also on. Apply early for season dates.
Apply, MANAGER.

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WANTED, First-class Attractions only.
Bookings: D'Oyly Carte and Carl Rosa Opera Cos. (2 weeks each), Sir Martin Harvey, Irene Vanbrugh, Fred Terry, "Sybil," "Beggar's Opera," "A Safety Match," "Edge o' Beyond," "Gipsy Princess," "The Knave of Diamonds," &c.
Apply, S. C. DORRILL.

THE RICHARD THORNTON THEATRES.
WANTED, First-class Attractions (musical preferred), for the following dates:—
EMPIRE THEATRE, GATESHEAD, Dec. 6, Jan. 9.
THEATRE ROYAL, SOUTH SHIELDS, Jan. 9, 30, Feb. 6, 13, 20, 27.
THEATRE ROYAL, SUNDERLAND, Dec. 26, Jan. 16, 23, Feb. 6, 27.
Full particulars to
HARRY ESDEN, Cranbourn Mansions, Cranbourn-street, London, W.C.

ALEXANDRA THEATRE, WISBECH, CAMBRIDGESHIRE.
WANTED, first-class Musical Attraction or good Revue entertained for Dec. 26, 27, 28, Christmas Holidays.
Now booking good attractions for 1922.
Apply, H. BANCROFT, as above.

GRAND THEATRE, DONCASTER.
WANTED, Good Twice-nightly Pantomime, Feb. 6, one week, third in.
Full particulars,
J. H. CURRY, ESQ.,
Prince of Wales' Theatre, Grimsby.

PAVILION, TORQUAY.
General Manager for the Corporation, Charles G. Price.

WANTED, First-class Companies, for Spring Season Dates and Autumn, 1922.
Must be big Attraction, or Useless.
Good Business Certain.
Holding capacity £125.
Write MANAGER.

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WORTHING THEATRE ROYAL.
WORTHING THEATRE ROYAL.
WANTED, First-class Companies.

Wanted, First-class Companies.
Wanted, First-class Companies.
Nov. 24 (3 nights) Nov. 28 (3 nights).
Nov. 24 (3 nights) Nov. 28 (3 nights).
Nov. 24 (3 nights) Nov. 28 (3 nights).
Dec. 5, 12, 19 (3 nights or full weeks).
Dec. 5, 12, 19 (3 nights or full weeks).
Dec. 5, 12, 19 (3 nights or full weeks).
Wire, C. A. SEEBOLD, as above.

KING'S THEATRE, GREENOCK.
WANTED, Strong Attractions, for Dec. 5, 12, 19; also suddenly vacant, the Scotch holiday date, January 2, onwards, for Musical Shows or really good panto.
Apply, WRIGHT BROS.

WANTED, Musical Comedy or Revue, November 28. MANAGER, Alexandra Theatre, Pontefract.

THEATRE ROYAL, LEAMINGTON SPA.
Sole Owner,
Mr. C. Watson Mill.
Responsible Managers,
Celebrated Players, Ltd.
WANTED, No. 1 London Company, for three nights and Saturday matinée, Nov. 17, Nov. 17, Nov. 17.
Also vacant, Dec. 5 and 12.
Also vacant, Dec. 5 and 12.
Christmas open for production of really good once-nightly Pantomime.
Open with matinée Boxing Day, for six nights, and matinée every day but Friday.
Share or certainty (not "Aladdin" or "Red Riding Hood").
All communications,
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Leamington Spa.

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WANTED, High-class Attractions.
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GAIETY THEATRE, HASTINGS: Dec. 12, Jan. 26 (3), Feb. 13, 20, Mar. 27.
PLEASURE GARDENS, FOLKESTONE: Dec. 12, 19, Feb. 6, 27, April 3, 10.
PALACE THEATRE, RAMSGATE: Dec. 5, 12, Jan. 9, 23, on, with exceptions.
London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 52, Shaftesbury-avenue, W. 1. Regent 1651. "Topobill, Piccy, London."

ROYALTY THEATRE AND OPERA HOUSE, BARROW-IN-FURNESS.
WANTED, First-class Musical Attractions, Dec. 5, 19, March 13, April 10, May 1, en. HUGH ROBERTSON, Theatre Royal, Jarrow-on-Tyne.

OPERA HOUSE, KIDDERMINSTER.
WANTED, First-class Attraction for Nov. 21 (owing to transferring), also Dec. 5. Apply H. W. ROWLAND, 52, Shaftesbury-avenue, W.1. Regent 1651. "Topobill, Piccy, London."

THE PLAYHOUSE, CARDIFF.
The Popular Theatre.
Twice nightly.
WANTED, First-class Attraction, November 28.
November 28.
(Drama or Revue useless.)
Wire, CLIFFORD HAMILTON, Playhouse, Cardiff, or Principal London Agents.

BOROUGH THEATRE, STRATFORD.
WANTED, Special Attraction, December 12.
FRED. FREDERICKS.

BLACKPOOL GRAND THEATRE.
Nov. 21 may become vacant.
Feb. 6, 13, 27, May 1, 8.
WANTED, First-class Attraction.
T. C. WRAY, 28, Floral-st., W.C. 3121 Reg.

MARKET HALL, REDHILL.
WANTED, company for Dec. 26, 27, 28 (not Drama or C.P.) WEATHERSBY, 3, Bedford-street, W.C. 2.

WANTED, Pantomime, Dec. 26, for London hall.
Share or certainty.
Twice nightly.
GRANVILLE,
91, St. Martin's-lane, London.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

Under the direction of Nelson King.
FRANK FORBES-ROBERTSON
in
"MICE AND MEN."
"THE PASSING OF THE THIRD FLOOR BACK."
"THE CALL OF THE ROAD."
(An entirely new adaptation of Tom Gallon's novel, "The Great Gay Road.")
WANTED, Dec. 26 and various onwards. NELSON KING, c/o A.T.M., 178, Shaftesbury-avenue, W.C. 2.

THOS C. DAGNALL'S TOURS.
"LORD RICHARD IN THE PANTRY."
The Great Criterion Success.
Autumn, 1922.
Three Companies of this Successful Play are at present touring.

"AMBROSE APPLEJOHN'S ADVENTURE."
Now playing to crowded houses at the Criterion Theatre, London.
No Vacancies, Spring, 1922.
A few Autumn Dates still open.
WANTED, First-class Theatres.
All communications,
THOS. C. DAGNALL,
Criterion Theatre.

The "Real Thing" in Western Play.
"YOUNG BUFFALO."
Supported by a specially selected company of English and American Artists.
The Lyceum Theatre Production.
"THE SAVAGE AND THE WOMAN."
By Arthur Shirley and Ben Landeck.
WANTED, First-class Theatres, with large holding capacity.
Jan. 2, 9, 16, and various onwards.
A. MELVILLE, Lyceum Theatre, W.C. 2

"SCANDAL."
WANTED, Christmas Week. Dec. 26.
For Spring dates, apply,
ARTHUR HARDY,
89, Pall Mall, S.W. 1.

"SKITTLES."
"SKITTLES."
"SKITTLES."
No 1 Company.
WANTED, Dec. 26, Jan. 2-9, Feb. 13-27, March 27, onward.
PATRICK GRENVILLE, Opera House, Buxton.

WANTED, Nov. 28 (Midlands or North).
Nov. 28.
No. 1 Company.
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
"A WEEK-END."
Only other vacancies till Sept., Jan. 30, March 6, 27, July 3, 17.
W. W. ELLIS,
44, Carlton-hill, London, N.W. 8.

"THE VERY IDEA."
Albert de Courville's Production, with Easten Pickering.
WANTED, Nov. 24 (3), 28, Dec. 5, 12, 26. HALDANE CRICHTON, Palace, Southampton.

Grand Christmas Pantomime,
"LITTLE JACK HORNER."
WANTED, Theatres, Jan. 2, 9, 16 various on Gorgeous Production. MACKENZIE, Queen's Theatre, Berwick-on-Tweed, Northumberland.

PENRHYN FORSTER'S CO.
"THE SKIN GAME."
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WANTED, Nov. 14.
Nov. 14.
Nov. 14.
PENRHYN FORSTER,
3, Pump-court, Temple, E.C. 4.
Wires, 15, Temple, London.

New Musical Comedy-Revue,
"VIVO."
WANTED, Monday next, on, Lancs or Yorks. 18 Artists. Wire best centage, WYS, New Theatre, Blackburn.

WANTED, Monday next
"MAID OF THE SOUTH."
A Musical Revue in 3 Scenes.
VACANT MONDAY.
"MAID OF THE SOUTH."
PERCY KING, Temperance Hall, Tredegar.

WANTED, Monday, and Nov. 21, 28, through transfer, "THE TORONTO MAID." "THE TOODLE-OO GIRL." Printing ready. Wire, REVUE MANAGER, Longtown, Cumberland.

THEATRES WANTED.

"QUINNEYS."
"QUINNEYS."
"QUINNEYS."
Edward Irwin as Joe Quinney.
All the production carried, including a pantechnicon load of antique furniture.
WANTED, Theatres,
Dec. 26 (Christmas Week).
Jan. 2.
Jan. 16.
Jan. 23.
Feb. 13.
Wire or write this week,
EADE MONTEFIORE,
His Majesty's Theatre, Aberdeen.

WANTED, No. 1 Theatres or Music Halls, for following actual London Farce Productions:
"THE GIRL FROM CIRO'S."
Nov. 14 and 28 (North).
"BY ALL MEANS DARLING."
Nov. 21 and Dec. 12.
HORSFIELD, Offices 21 and 22, 26, Charing Cross-road, W.C. 2.
Telephone: Gerrard 7167.

WANTED, December 5.
Henry Oscar and W. Edward Stirling present
The London Players, in repertory of high-class plays, including
"DANIEL,"
From St. James' Theatre,
"Trilby," "David Garrick," "The Powder Puff" (new production).
Wire or write, EDWARD BONFIELD, Park Theatre, Hanwell.

THE HERBERT SHELLEY CO.
WANTED, Nov. 14, between Inverness and Sheffield, for the following attractions:
"ROMANCE OF THE ROSARY."
"A MILL GIRL'S WEDDING."
"LASS OF DINGLEY MOOR."
Wire,
SHELLEY, Theatre Royal, Inverness.

"THE CHOCOLATE SOLDIER."
The Greatest of all Comic Operas.
WANTED, Nov. 21, Jan. 2, 16, 30, March 20.
Wire or write,
HUBERT WOODWARD, 21, Panton-st.

"OH! BETSY."
WANTED, Monday next. Nov. 14. Wire, MANAGER, "Oh! Betsy" Co., Queen's, Poplar.

JACK McKENZIE'S COS.
"BABES IN THE WOOD."
Managers of big theatres kindly note, through double booking.
WANTED, Theatres, Jan. 9, 16, and on.
PLEASE NOTE.—I have secured one of Nat Hepworth's gorgeous productions, producing New Theatre, Windsor.
AUBREY ALLEN,
General Manager,
20, North Birkbeck-rd., Leytonstone.

For other Theatres Wanted see Displayed Wanted Section.

NOTE. — For special "Theatres Wanted" announcements of members of the Association of Touring Managers see page 5.

ARTISTS WANTED.

WANTED, Cinema Artists, all lines, for important British productions; photos. essential. SIDNEY JAY'S AGENCY, 181, Wardour-street, W. 1. 'Phone, Regent 4329.

WANTED, Cinema Artists, all lines, for forthcoming British productions. Apply, MAITT & MYERS, Variety and Cinema Artists' Agents, 81-83, Shaftesbury-avenue, W. 'Phone, Regent 5600. Telegrams, "Maimye, Piccy." Well artists known to me write, enclosing photograph?

WANTED, Bass-Baritone, robust, under 30, height 5ft. 8 or 9; good stage deportment essential. Also Soprano, dark, over 5ft., age 20 to 25, Girsy Act for music hall. Apply, between 11 and 2 p.m. Thursday, L. R. WOOD, A Room, 77, New Oxford-street, W.

WANTED, immediately, Musical Comedy Artists, all lines; shares; good Comedian, smart Soubrette, with Spec. Particulars, photos., DARGO, 45, Larkhill-st., Blackburn.

WANTED, Instrumentalists, Vocalists, Reciters, &c., for Concerts in West End. For pars., write (stamp), LEAGUE OF BRITISH ARTISTS, 119, Charlotte-st., W. 1.

WANTED, refined Lady and Gent. for week or fortnight at Xmas, as Hotel Guests, to entertain visitors at Residential Hotel 30 miles from town. Box 467, "The Era."

WANTED, Chorus,
Small Dancers with Voices.
We are prepared to pay any price for the right girls.
Apply, to-day, Wednesday, and Thursday, 2.30,
J. L. DAVIES,
38, Bury-street, St. James', S.W.

WANTED, London, Chorus, must be young ladies. Enclose addressed envelope. Box 474, "The Era."

WANTED, Young Coloured Girls, for a Music Hall Act. Long Engagement. Age, photos, if possible. Experience unnecessary. All coms., MANAGER, Nebraska, 85, Longfleet-road, Poole.

WANTED, Dancers, immediate engagement. Apply, between 12 and 1 o'clock, or 2 to 3 o'clock, GIPSY WOOLF, New Studio, 12, Denman-st., Piccadilly Circus.

WANTED, Young Gent., join Lady Amateur, view entering Profession (songs and patter). Start London. (Stamp) Box 500, "The Era."

ARTISTS' WANTS.

WANTED Known, BOBBY BRITTON, Acrobatic Dwarf, still at liberty; small parts, Panto., &c.; sing and eccent. dance. C/o "The Era."

WANTED, by energetic and refined young gent., Engt.; small part, A.S.M. or assist Act; no experience, but out to succeed. Real offers welcomed. Box 476, "The Era."

WANTED Known, Character Delineator, Monologuist, Contralto, occasional piano and accompaniments. Lady wishes join good Party, headquarters London. Box 574, c/o SMITH'S, 10, High Holborn, W.C. 1.

PANTOMIME ARTISTS WANTED

WANTED, good pair of refined Sisters, sing and dance, for Resident Panto. JACK TULLY, 122, Shaftesbury-avenue, W.

WANTED, good pair Knockabouts, capable of animal parts; long resident Panto. PRODUCER, ADAMS' AGENCY, 122 Shaftesbury-avenue, W.

WANTED, smart, dashing Principal Boy and Girl, for long resident Pantomime. Apply, Panto. Department, ADAMS' AGENCY, 122, Shaftesbury-avenue, W.

WANTED, Ladies, train for Pantomime Engagements. Apply, FRANK PERRY'S AGENCY, 49, High-st., New Oxford-st.

WANTED, Children over 14 years of age, for the Giant's Castle scene for "Jack and the Beanstalk" pantomime at the London Hippodrome at Christmas. Must be very small—not over 3ft. 6in. in their stockinged feet. Apply personally with birth certificate, to JULIAN WYLIE, Stage Door, London Hippodrome, at 10 o'clock Friday morning, Nov. 11.

PANTOMIME ARTISTS' WANTS.

GEO. CONQUEST, JUN.
WANTED Known, Disengaged for Resident Panto., Animal Parts.
Now playing Kala, the She-Ape, in "Tarzan of the Apes."
This, Empire, Croydon.
Next, Empire, Kilburn.
Can also arrange for
George Conquest's Original Flying Ballet, with Five Girls Diving and Revolving in the Air.
P.A., 29, Park-street, Southend-on-Sea.

WANTED, Panto., FRED ZARINELLA; Wolf, Slave, Mate, &c.; ex. refs. Address, c/o "The Era."

WANTED, by FREDDY REGENT, the Great Dame, or any principal comedy Comedian, and KATHLEEN TAYNTON, Prin. Girl or Boy; highest references. Add., Vaudeville Club, Charing Cross-road, London.

MUSIC HALL ARTISTS WANTED

HARRY LEATON'S AGENCY, 420, Sauchiehall-street, Glasgow. 'Phone, Douglas 3142. 'Grams, "Cockney, Glasgow."
WANTED, Revues, Big Vaudeville Combinations, Star Attractions, Artists of every description, for immediate dates, for first-class theatres and variety houses. Particulars first letter. Interviews by appointment only

MUSIC HALL ARTISTS' WANTS.

WANTED, Nov. 14, GENE BRANT the London Comedy Chorus Comedian. Address, 198, Sydney-rd., New Southgate, London.

M. A. LOFTUS.
Coon Delineator and Dancer.
WANTED, Monday next and on. Wire
156, Gt. Mersey-street, Liverpool.

WANTED, Monday, on, best offers, HENRY GALLIGAN, Ventriloquist; up to-date speciality. 14, Cyprus-rd., Faversham, Kent.

WANTED, to join Act or Partner, ROLLETTE, Acrobat and Dancer on Skates; late Selbini's; used to panto. 80, North-st., Scarboro'.

CIRCUS ARTISTS WANTED.

WANTED, Complete Circus, with 70 or 80ft. top. Ten weeks, commencing Dec. 10. Apply, EXHIBITION RINK, Shirley, Southampton.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, Bamboo and High Rope Sensation; an ideal circus act; at liberty. P.A., 98, Peel-street, Rochdale.

SHOWMEN'S ADVERTISEMENTS.

WANTED, all kinds of Side Shows and Novelties. 10 weeks, commencing Dec. 10. Apply, MANAGER, Exhibition Rink, Shirley, Southampton.

MUSICIANS WANTED.

WANTED, Musical Director, First and Second Violins, 'Cello, and Flute, for Hippodrome, Margate. Letters only. A. E. ABRAHAMS, 25, Shaftesbury-avenue, W.1.

WANTED, MUSICAL DIRECTOR. FIRST-CLASS,
FOR ORCHESTRA OF SEVEN.
SOLO VIOLINIST.
GOOD MONEY FOR TIP-TOP MAN.
APPLY,
STATING SALARY REQUIRED, EXPERIENCE,
AND REFERENCES, TO
BOX 482, "THE ERA."

WANTED, Good Violin-Conductor. Age, refs., and lowest terms (enclose photo) to
R. PAREEZER, Marina Theatre, Lowestoft.

WANTED, for first-class Cinema, Violin Conductor, Repetiteur, 'Cellist, Bass, Piano, and Mustel Organist; also good Drummer, with effects; commence November 14. Lowest terms, full particulars, to Box 503, "The Era."

New Hippodrome, Accrington.
WANTED, Violinist-Repetiteur, to open Monday next (Nov. 14). Also D. Bass, to open Nov. 21. Both must be experienced and used to variety; M.U. terms. Apply, with refs., to F. HAYDN JACKSON, Musical Director.

WANTED, Rep., used to variety. Apply, with copy of two latest refs. and terms, to MUS. DIR., Empire, Longton, Staffs.

HIPPODROME, COVENTRY.
WANTED, 1st Violin (Repet.); must be thoroughly used to Varieties, also member M.U.; to open Nov. 21. References, age, &c., to B. PARKS, Conductor.

WANTED, lady Violinist-Leaders and 'Cellistes for Christmas engagement, seaside hotel; live in. Full particulars to MISS WRAINCH WALTER, 17, Sydney-house, Bedford Park, W.

WANTED, to open November 21, first-class Violinist-Leader; must be tip-top soloist, and to take control of Orchestra in Picture House, where music is a special feature.
Must have good, extensive, and up-to-date library.
Wanted, also, first-class 'Cellist, Orchestral Pianist, and Repet., to open on the above date. Matinées daily, and evening performances.
Write, stating terms for 6 days, and enclosing copies of refs., to MANAGER, Alexandra Theatre, Coventry.

WANTED, Leader-Violinist for small Orchestra; must be good soloist and able to fit pictures. Apply 11 a.m., TOTTENHAM PAVILION, 678, High-road, Tottenham, N. 17.

WANTED, first-class Leader-Repet., 'Cello, Orchestral-Pianist, Jazz Drummer, and Banjoist or Banjoline. Write or call, Wednesday, 10.30 to 1. MARGUERITE LAKE, 44, Telford-avenue, Streatham, S.W. 2. Will Mr. Charrosin notify me if disengaged?

MUSICIANS WANTED.

WANTED, First-class Leader, also Good 'Cello; open Monday, Nov. 14; A.M.U. terms. References to ARTHUR GRIMMETT, Musical Director, Hippodrome, Wolverhampton.

WANTED, immediately, First-class Orchestral Leader, for Trio; must be excellent sight-reader, conversant with Mouton, Alger, Tavan. Five hours daily. No Sunday work. Send references; state salary required. Apply, ROYAL CINEMA DE LUXE, Ashford, Kent.

WANTED, 1st Violin, Cornet, 'Cellist, Piano-Conductor, able to play other instrument when required; must be exp. in revue and variety; open Nov. 21; would entertain family band. Apply, with full pars., salary, &c., LANDO, Empire, Taunton, Som.

WANTED, to open Nov. 21, 1st Violin, exp. Pictures and Variety; twice nightly, 1 mat. Terms, &c., BLAKE'S THEATRE, Hitchin.

WANTED, good Violinist (no fancy prices). Apply Thursday, 2.30, NEIL SHAW, Musical Director, Electric Theatre, Upper Norwood, 2 minutes from Crystal Palace.

WANTED, very good Violinist, either sex, for the Playhouse Cinema, Stratford Broadway. First write with references, N. J. VANDEREN, M. D., 123, St. George's-road, S.E. 1. No callers.

WANTED, Violinist, to join Portable Player; pitching; married man preferred. Write "KENNINGTON," Box 478, "The Era."

WANTED, Violinist, lady or gent., to play evenings, 6 p.m. till 11 p.m., 2 matinées weekly, Monday and Thursday; salary £2 (two pounds) weekly.
Apply, EDMONTON CINEMA, Lower Edmonton, N. 9.

WANTED, Clarionet; pictures, varieties (twice nightly, one matinée); high-class programmes. Open Saturday. Inclusive terms, MANAGER, Kinema, Newark.

WANTED, the 'Cellist that was engaged for one night at Electric Theatre, Upper Norwood, to write.

WANTED, experienced 'Cellist (lady or gent.) for Cinema Trio; quick reader, and used to best-class music; 6 nights and 3 matinées. Lowest terms for permanency, age, and references, to HARRY REYNOLDS, Public Hall, Colwyn Bay, North Wales.

WANTED, experienced 'Cellist; big tone and good reader. Apply with instrument, at 3, ELECTRIC COLISEUM, Stoke Newington.

WANTED, 1st-class 'Cellist (Gent.), for London Café; £6 15s. weekly. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, good 'Cellist, at once; high-class pictures; no Sundays; permanency. The PICTUREDROME, Bedford.

WANTED, first-class 'Cellist, for Tonbridge; open Monday. Lowest terms for six afternoons and evenings. ABBOTT, 47, Uxbridge-road, W. 12.

WANTED, first-class Orchestral 'Cellist (gent.), for afternoons; strong tone essential; for high-class cinema, London. Apply, MUS. DIR., 30, Woodstock-avenue, Golders Green, N.W. 'Phone, Finchley 1782.

WANTED, immediately,
Experienced Orchestral-Organist (reed).
Apply, stating terms, copies of references, whether married or single (Picture Theatre).
Apply, MANAGER, Coliseum, Newport, Mon.

WANTED, Lady Orchestral Pianiste, thoroughly experienced (no beginners), open Nov. 14; also Cornet, 'Cello, Flute to deputise few weeks. MAUDE TRAMER, Palace, Cardenden, Fife.

WANTED, Orchestral Organist (gent.); used to Tavan selections. Call Wednesday, 7 p.m., Thursday 3 p.m. KINGSLAND IMPERIAL PICTURE THEATRE, Kingsland-road, Dalston.

WANTED, Relief Pianiste, for two hours daily; six days; must be fully competent; West London district. Reply, terms, &c.,
Box 497, 'The Era."

WANTED, Relief Pianiste (Cinema), immediately; thoroughly experienced; able to suit pictures. Apply, today, 5 to 5, M. D., Grand Hall, Tally Ho! Finchley, N.

WANTED, Good Relief Pianist.
State salary required, references and experience.
PICTURE PLAYHOUSE,
Guildhall-street,
Folkestone.

WANTED, Brilliant Orchestral Pianist. Cinema; 3 mats., 6 evenings; £4 15s. Only first-class men need apply. State age, full qualifications, to M. D., 110, Brailsford-road, Fallowfield Manchester.

WANTED, urgently, for small Cinema in Cornish seaport town, Orchestra-Pianist; salary £2 2s.; Violinist, £2 2s.; 'Cellist, £2 10s.; fully qualified. MANAGER, Palace, Truro.

WANTED, for Picture House Winter Garden, Cheltenham, end of November, Pianist, Violinist, 'Cellist; continuous, 2.30 to 10.15, with 2 hours' relief provided. No Sundays. Full pars., refs., terms, to the MANAGER.

WANTED, exp. Orchestral Pianist. Call, 6, Gordon-road, Peckham, Wed. or Thurs., before 1 p.m.

WANTED, Smart Drummer, tymps. and effects. Also First Violin, Repet., with thorough experience. Only first-class men entertained. Apply, with terms, to MANAGER, Picture House, Haymarket, Norwich.

WANTED, Drums and Tymps., &c.; first-class varieties; open Nov. 21. Apply, age and refs., W. DAVIDSON, M. D. Palace, Halifax, Yorks.

WANTED, First-class Tympanist and Drummer, with plenty effects, including Chimes, Glockenspiel, &c., Cinema, permanency. Refs., age, and salary to CONDUCTOR, 43, New-walk, Leicester.

WANTED, Musicians all instruments. State lowest terms. MUSICAL DIRECTOR, Queen's Cinema, Forest Gate, E. 7.

CRYSTAL PALACE CIRCUS SEASON.
WANTED, Cornets, Horns, Trombones, Euphs., Bombardons, Drums; short season; open Boxing Day. GUS, Bandmaster, 43, St. Mary's-square, Kennington-road, London.

WANTED, Experienced Ladies to form Trio, Violin, 'Cello, and Piano, for County Hotel, Clitheroe. Full particulars of experience, &c., to F. H. JEPSON, 39, Beech-avenue, Blackpool.

WANTED, Ladies, all instruments, for Exhibition, Nov. 17 to 26. CONSTANCE CROSSE, Holmlea, Edenhurst-road, Stockport.

WANTED, 2 Orchestral Pianistes, Violinist, 'Cello, Clarinet, open Saturday. Only first-class musicians need apply, Thursday, 11 o'clock, MILE END PALLADIUM.

WANTED, Dance Musicians for odd nights, London only; no knock-abouts. Box 479, "The Era."

MUSICIANS WANTED.

CON WILLIAMS' ORCHESTRAS.
SCOTLAND.

WANTED.

DUMBARTON.
Violin; must be good soloist and leader. Salary £4 15s. weekly.
'CELLO; thoroughly experienced. Salary £4 5s. weekly.
Both to open Nov. 14.
Evenings only.

MOTHERWELL.
Violin; must be good soloist and leader. Salary £5 weekly. To open Nov. 14.

GLASGOW.
'Cellist, for first-class hall: evenings only. Salary £4 5s. weekly.
To open about Nov. 28.

PAVILION, CLYDEBANK.
Pictures and Varieties.
Tympany, Drums and effects; evening only. Salary £4 5s. weekly.
To open Nov. 14.

Applicants for the above vacancies must be experienced in high-class programmes, including the Tavan arrangements. They must also be members of the M.U. or prepared to join. Full particulars to
MR. CON. WILLIAMS,
Grand Central, Glasgow.

PAISLEY THEATRE.
WANTED, to open Nov. 21,
Small Orchestra.
Together or separate.
Used to Variety.
Comprising Violin-Conductor, terms £5 15s.; Leader, £4; First Violin, Pianist, Clarinet, Solo Cornet, Trombone, and Double Drummer, with effects, £3 15s. Or would consider good Pianist-Conductor. Applicants must be strictly sober and competent.
Address, E. H. BOSTOCK,
69, Dalhousie-street, Glasgow.

WANTED KNOWN,
A LOT OF MONEY AND PATIENCE HAVE BEEN SPENT ON YOUR MUSICAL EDUCATION.

HAS IT EVER OCCURRED TO YOU THAT YOU MIGHT BE GETTING A DECENT LIVING BY IT IF YOU WERE TRAINED IN ORCHESTRAL WORK?

LOSE NO MORE TIME AND OPPORTUNITIES.

COME AND SEE US AT ONCE ABOUT IT.

OR WRITE, MANAGER,
ORCHESTRAL DEPARTMENT,
CINEMA BUREAU,
18, CECIL-COURT,
CHARING CROSS-ROAD, W.C. 2.

'PHONE, GERRARD 1414.

(PLEASE MENTION THIS PAPER.)

WANTED Known, MISS MARGUERITE LAKE continues to conduct ORCHESTRAL CLASSES at 44, Telford-avenue, Streatham, S.W. 2, and requires Musicians (all instruments) to train for Cinema, Café, Theatre. Special tuition in Standard Programmes and
TAVAN ARRANGEMENTS.
APPOINTMENTS FOUND.
Write or call for particulars.

WANTED Known, Music on Hire. Do not play the same tunes over and over again. THE MOVIES LIBRARY has, besides all standard works, a unique collection of music. Apply, 164, Queen's-road, Bayswater, over Peep Show, Mons. and Thurs., 10.30 to 1 o'clock.

ABBOTT'S ORCHESTRAL SCHOOL.

WANTED Known, Classes held at Gordon House, 59, Shepherd's Bush-road. Apply at 47, Uxbridge-road, Shepherd's Bush, before 12 p.m., or write for appointment.

WANTED, Solo Violinists, 'Cellists, Double Basses, and Pianists, to register for C. W. & F. N. Black's Orchestras on Liners. State age, experience, two references for personal character. Audition must be given. Terms, musicians, £11 10s. per month; Bandmasters, £13 10s. Uniform allowance, 25s. per month. Also Musicians for Hotel and first-class Cinema Orchestras. C. W. & F. N. BLACK, 14, Castle-street, Liverpool.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, Cinemas, &c.; moderate terms. Apply, "Elmwood," Atkins-road, Clapham-park, S.W. 12. 'Phone, Streatham 950.

WANTED Known, Music on Hire for Cinemas; all the latest selections, overtures, &c.; cheapest in trade. GOLDMAN'S, 78-80, Ocean-road, South Shields.

WANTED Known, WILSON'S MUSIC LENDING LIBRARY. Moderate terms. High-class Music. 54, Victor-road, Bradford.

WANTED, Songs, Pianoforte Suites, and Dance Music, for Publication. NEVIN MUSIC PUB. CO., 44, Bedford-row, W.C.

WANTED Known, Orchestration. Composition. (String or Military.) G. A. JAQUES, Borough Theatre, E. 62, Knox-road, Forest Gate, E. 7.

WANTED Known, Music on Hire for Cinemas, &c. Apply, W. S. CUDDEFORD, 48, Kelmscott-road, Clapham Junction, S.W.

WANTED KNOWN. MEMBERS ARE INSTRUCTED THAT ENGAGEMENTS AT HAMILTON OR PAISLEY, SCOTLAND, MUST NOT BE ACCEPTED WITHOUT FIRST MAKING APPLICATION TO W. MURDOCK, SEC., MUSICIANS' UNION, 101, WEST NILE ST., GLASGOW.

WANTED Known, NORTH LONDON MUSIC LENDING LIBRARY (up-to-date), Cinema, Café, &c. Lowest terms. M. W., 13, Ellington-street, Barnsbury.

WANTED Known, CINEMA MUSIC LENDING LIBRARY CO., one of the finest repertoires in the country; weekly parcels a speciality. 27, Edwards-street, Stockton-on-Tees.

MUSICIANS' UNION.
(Late N.O.U. and A.M.U.)
WANTED, Musicians, Join your protective society. Combination is the only safeguard. The M.U. fights the musicians' battles.
London membership more than 5,000.
Non-members should join at once.
Call or write,
ORGANISER,
Room 72, 1, Avenue-chambers, Southampton-row, W.C. 1.

WANTED, Musicians! Particulars urgently required concerning irregularities among Agents in view of the early licensing by the L.C.C. Bona-fide information (in confidence) wanted by LONDON ORGANISER, M.U. (Room 72), 1, Avenue-chambers, Southampton-row, W.C. 1.

WANTED, Songs and Dances for publication, on best terms. KINGSWAY MUSIC CO., 10, Denmark-street, W.C. 2.

WANTED Known, Up-to-date Music on Hire, cinema and café. R. S., 6, Cumberland-mansions, West End-lane, Hampstead.

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS.
ORCHESTRAL and CINEMA AGENCY.
WOODFIELD-ROAD, PADDINGTON
(three minutes from Westbourne Park Station). 'Phone, Hampstead 5902.

WANTED Known, MAUD RISELEY, Violinist, A.R.A.M., Musical Director of the Broadway Gardens Cinema, Walham Green, S.W. (daughter of Prof. George Riseley, hon A.R.A.M. Conductor of the Bristol Musical Festival, Royal Orpheus Glee Society, &c., &c.) wishes to announce that, owing to the increasing number of applicants for her ORCHESTRAL CLASSES, Special Afternoon Sessions have been arranged, in addition to the Morning Classes.

MEMBERS OF THE ORCHESTRAL CLASSES have been engaged (during the past month) at Corner House, Leicester-square; Blue Halls, Putney and Edgware-road; Grand Hall Cinema, Bromley; Scala, Croydon; Broadway Cinema, Walham Green; Premierland, E., &c., &c.

All instruments apply.

Tuition given in standard works.
Tavan and Alder arrangements.
Music lent for home study.

Appointments found.

THIS AGENCY AND ALL CLASSES ARE UNDER THE PERSONAL DIRECTION OF WILFRED E. BOYCOTT.
(7 years Manager for Fritz Kreisler.)
Also Business Manager for Mme. Albani (Farewell Tour) Harold Bauer, Marie Hall, Casals Trio, &c.

All Instrumentalists are invited to register immediately for Christmas Engagements, Dances, Hotels, Cinemas, At Homes, &c.

COMPLETE ORCHESTRAS PROVIDED
or Individual Artists.
Also Dance and Jazz Bands.

OCTOBER BOOKINGS INCLUDE
Full Military Band on tour with "Items" Revue, Percy Leonard's Co., Complete Orchestra, Walham Green, &c., &c.

Good Deputies available at Shortest Notice.

Office Hours: 10 to 5 daily, except Saturday.

MUSICAL DIRECTORS.

WANTED Known. Acquire new and good numbers at miniumum expense. S.O. from 11d. We turn over our stock quickly. Write or call, HOWARD and CO., 19, Percy-street, W. 1.

LEO LEU'S ORCHESTRAL CLASSES, 4, Colville-terrace, Bayswater, W. 11.
WANTED Known. Classes held at above address; thorough tuition guaranteed. Highest class music played. Apply, between 10 a.m. and 1 p.m.
'Buses F, Fa, and 15.

MUSICIANS' WANTS.

WANTED Known, first-class Musical Director (Pianist), disengaged; fine library; refs. H. P., 73, Alberta-st., Kennington, S.E.

WANTED Known, Violiniste-Leader and Pianist, (2), known, as Musical Directors, seek Change, cinema; 10 years' experience; first-class library, over 2,000 numbers; post where good music is desired; reliable. Terms to M. D., 64, Lysons-road, Aldershot.

WANTED, Engt. by first-class Musical Director, baton or piano, at present Marina Theatre, Lowestoft (2½ years); any business; splendid library; resident or good tour. F. MAYO, 135, London-road South, Lowestoft.

WANTED Known, MR. LEONARD GAUTIER, the well-known Musical Director, Pianist, &c., six years on tour with "Romance," at liberty after Dec. 3. This week, Th. R., Birmingham; next, Huddersfield.

WANTED Known, FRANK HARTLEY (Mus. Dir.), piano or baton, will be at liberty to accept Engagement in first-class picture house, variety or theatre, Nov. 14. Extensive library of high-class music; highest refs. All coms., Palfrey Lodge, Walsall.

WANTED, by first-class Musical Director (Violinist); experienced cinema, café; Lancashire or Yorkshire preferred; own Trio if desired; splendid library. 1, Pavilion-street, Doncaster.

WANTED, Engt., by First-class Musical Director, in Variety or Pictures, or an Orch.-Pianist; Midlands or South preferred; thoroughly experienced, reliable, and good refs. M. D., 19, Chatsworth-street, Leicester.

WANTED, Engt., Musical Director; can supply trio select musicians; high-class library. H. WESTROP, 158, Millfield-road, Clapton, E. 5.

WANTED, Monday, as Musical Director (or Orch.-Pianist); experienced any business; Resident or Touring; arranger; library. RAYLEIGH HOUSE, Kensington-place, Brighton.

WANTED Known, Musical Director (baton), open for first-class tour. Interview or credentials on application. Box 481, "The Era."

WANTED, by experienced M. Conductress, baton, piano; fitting pictures a speciality; re-engagement. Syndicate Brussels-Manchester; latest library; can supply expert musicians. Ref., terms, moderate. Box 435, "The Era."

WANTED, Engt. by Pianist-Conductor or as Pianist; thoroughly experienced; first-class references. PIANIST, 37, Manor-road, Rugby.

WANTED, by exp. Conductor (pianist) Variety or Pictures; vac. Nov. 21; in or near London. HARRIS, Emp., Ebbw Vale; Next, Palladium, Aberdare, S. Wales.

WANTED, by Violinist-Conductor, Engagement, Cinema or Theatre, Nov. 14; up-to-date library; thorough knowledge fitting pictures; good ref.

YOUNG, Carlton Cinema, Swansea.

WANTED KNOWN, LIBERTY MONDAY NEXT. EXPERIENCED CONDUCTOR OR LEADER-VIOLINIST, WITH LIBRARY; BEST LONDON AND PROVINCIAL REFERENCES; M.U. WIRE, CONDUCTOR, 1, HALWELL-ST., PLYMOUTH.

WANTED, engagement, Piano-Conductor; thoroughly experienced, any business; London or Provinces, or as Orchestral Pianist or Organist. Terms moderate. Apply, PIANIST, 46, Stanbury-road, Peckham, S.E.

WANTED, Engt. by Solo Violinist-Conductor, thoroughly experienced in Cinema, Hotel, Dances, &c.; extensive library. Apply, Box 496 "The Era."

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"Abraham Lincoln."

Success is certainly attending the venture of the young American, Paul Kay, who has transferred "Abraham Lincoln" from the Lyceum Theatre to the Scala. In its new home the audiences are nightly increasing in numbers. There are one or two changes in the cast, notably that caused by Miss Colette O'Neil's engagement elsewhere. Miss Cecily Byrne, from "The Knave of Diamonds," fills the place.

Royal General Theatrical Fund.

The November meeting of the Board of Directors was held at Goschen Buildings, Henrietta-street, on Tuesday, the 1st inst., the chair being occupied by Mr. M. R. Morand (chairman of the Association), and Messrs. Douglas Gordon (hon. treasurer), Lionel Carson, Henry Doughty, Edmund Gwenn, Hubert Harben, Frank Weathersby, and Charles Cruikshanks (secretary) were also in attendance. It was agreed an annuity should be increased under Rule 39. The secretary reported the result of the 76th Annual Festival as far as ascertained. Several matters were discussed, and the secretary received instructions to deal with them.

PERFORMING RIGHTS SOCIETY POLICY.

Mr. Woodhouse (controller of the Performing Rights Society, Ltd.) was in Glasgow recently addressing largely attended meetings representative of the Scottish Music Merchants' Association, the Amalgamated Musicians' Union, and the cinema proprietors. The policy of the Performing Rights Society was to licence responsible proprietors of establishments so as to avoid placing a charge on musical directors, vocalists, or musicians, but personal licences were sometimes granted to musicians or vocalists for occasional performances at places not regularly used for entertainments, but at which music was performed. The Performing Rights Society was always to seek redress from the proprietor of an establishment (or those who were out to make a profit) in whose establishment music had been played in which the Society had a copyright interest. While, in point of law, a musician was liable for an infringement, they realised that, as a rule, the musician was working for somebody else.

Mr. Woodhouse dealt with the various Copyright Acts which had been passed from time to time, and he stated later on that the membership of the Performing Rights Society was now about five hundred, and that many of the members, but for the existence of the Society, would be denied the revenue of which the Act of Parliament had given them the right. The Society was a duly and legally constituted body, but it did not run the business for a profit. It acted as agents for its members, accounting for every penny it received; it did not trade for profit, but simply acted for the members as they would act for themselves. That (Mr. Woodhouse thought) disposed of any insinuations as to "what the poor composer got out of it."

LEAGUE OF BRITISH ARTISTS.

Several very promising young artists appeared at the League of British Artists' concert at Steinway Hall on Saturday. The best of all was Miss Rose Carpenter, a mezzo-soprano who has a powerful and round voice, and if she will but beware of forcing it now and then, should have a good career. A light soprano, Miss Maye Handel also did very well. Her voice in the upper register is very flexible, and aided by a good appearance and wise choice of songs (including H. Lane Wilson's "To the Dance"), she got an excellent reception. Two other artists who created a particularly favourable impression were Miss Norah Dooley, mezzo, and Miss Ethel Stanborough, contralto. Other lady singers included Miss Barbara Stewart, whom we thank for some interesting Scottish traditional songs; Miss Diana Lewis, a contralto with a rather too deliberate utterance, but who otherwise quite deserved her encore; and Miss Winifred Richardson, who invested her rendering of "Melisande in the Wood" with plenty of sympathy.

The best of the male vocalists was Mr. Douglas Hemmings. He is a virile bass, and his dictum is good. "Vulcan't Song" from Gounod's "Philemon et Baucis," was well interpreted and encored. The other singers were Mr. A. Parnell and Mr. Laurie Howard. The latter sang Barnard's "Bid Me to Love" with plenty of expression, but his baritone voice is rather harsh in quality. We renewed acquaintance with that interesting siffleuse, Miss Kathleen Musker, and other artists who lent variety to the programme were Miss Dorothy Holbrook, a pianiste with a good technique; Mr. John Ashley, with some quite amusing Cockney monologues in costume; and two useful elocutionists, Miss Emily Woodward and Miss Marie Kavanagh. Miss Elsa West, A.R.A.M., fulfilled the onerous duties of accompanist.

ENOCH SATURDAY CONCERT.

The 34th Enoch Saturday concert, at Central Hall, Westminster, was mainly of interest to those who like to see people who write songs, unless one except the musical interest felt in respect of the piano solos by Pouishnoff, whose brilliant and sincere style, added to a delightful restraint, is a very real pleasure, the violin solos of Miss Tessie Thomas, and the popular organ solos of Mr. Arthur Meale. Miss Olga Haley and Mr. Herbert Heyner were the outstanding vocalists, although a word of commendation is due to Miss Joy Philips, who has a rich, full voice, of nice quality, and joined Miss Dorothy Moulton in an effective duet, "As I Went a-Roaming," by May Brake, reminiscent of the traditional "Keys of Heaven." The accompanists were W. Harold Craxton, W. Landon Ronald, W. Julius Harrison, W. Arnold Bax—always an interesting writer for instrumental work—Mr. Arthur Meale, and Miss M. H. Brahe.

THE STUDIO CLUB.

Last Thursday's cabaret at the cosy little Studio Club was provided by three talented artists in the shape of Miss Anna Carola, Mr. Bertram Griffiths, and Mr. Cecil Dudley. The two former are very attractive singers, whilst Mr. Cecil Dudley displayed his admirable technique in a series of pianoforte solos ranging from Purcell to Debussy.

BIRTHS, MARRIAGES & DEATH

BIRTHS.

NEWTON.—On Monday, Oct. 31, at King's College Hospital, Mrs. Newton, late "Lord Richard in the Pantry" (Wardrobe), of a daughter. Both doing well.

DEATH.

GRIFFITHS.—On Thursday, Nov. 3, Walter Louis Griffiths, dearly beloved husband of Cora Griffiths. "In death undivided."

LESLIE.—November 4, at a nursing home, Kitty, the beloved wife of Jimmy Leslie. God rest her little soul.

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COPY OF TESTIMONIAL.
BOROUGH THEATRE, STRATFORD, E.
September 21st, 1921.
Dear Mr. Harris,—Now that we are beginning to prepare for the Pantomime Season, I must really congratulate you on the appearance of the costumes you have returned. They look as good as new, and the same applies to the draperies and curtains. We have done business together for the past twenty years, and I sincerely trust we shall continue to do so for many years to come.
With all best wishes, Yours truly,
(Signed) FRED. FREDERICKS.

THREE NEW PLAYS.

The Scottish National Players, for their third series of performances, had secured the Athenæum Theatre, Glasgow, for a week, and on Monday, the 31st ult., produced for the first time

"Christ in the Kirkyaird."

Duologue in Scots, by Hugh S. Roberton

John Christie .....Struan Robertson
Peter Snodgrass .....H. C. Stark

The theme of this little play is founded on the text, "And the greatest of these is charity." When the play opens the old gravedigger, Christie, is, with loving care, decking out a grave in a corner of the village kirkyaird, and a passing gardener, Snodgrass, comes in to have a "crack" with him. Snodgrass upbraids the other for his constant care of the grave of one "who was no better than a street-walker," and Christie in gentle tones defends the poor girl, refers to her troubles and temptations, and pleads for a more charitable outlook on all such offenders. The dialogue was simple, but powerful and effective. A plaintive prelude was given by the orchestra, composed by the author, who is the conductor of the Orpheus Choir. The staging and lighting effects were wonderfully clever, and the acting of the two performers was excellent.

The new play was followed by repeat performances of that powerful two-scene drama, "The Mother" (originally given in January of this year), and the amusing comedy, "Cule M'Cheyne," which proved as mirth-provoking as ever.

On Tuesday, November 1st, the Scottish Players gave other two new productions, viz.:—

"The Change House."

Play in One Act, by John Brandane.

Donnacha Maclean ..Donald Robertson
Alacdair .....J. Ronald Young
Iain Maclean .....R. B. Wharrie
Flora Macleod .....Queenie Russell
Seonaid .....Jean T Smith

The scene of the play is a lonely change house at Croggan, in the Inner Hebrides, and the period is about 1752. To this out-of-the-way inn comes a burly ship-master, Iain Maclean, who hears with dismay that a clansman of his own is to be executed next morning for the murder of a hated "red-coat." As the fatal shot had been fired by Iain, he plans a rescue of the condemned man, but before it can be carried out two girls reach the inn and crave shelter. These turn out to be the ship-master's sweetheart Flora, from a distant island, and her cousin Seonaid. A short talk, and some homely wooing, reveal the fact that Flora is the sister of the dead soldier, and as her lover is the guilty one a tragic and touching farewell is their only course. All the parts were well acted, the boorish innkeeper, Donnacha, by Mr. Donald Robertson, and his gillie, Alasdair, by Mr. J. Ronald Young. Mr. R. B. Wharrie made a rough but manly wooer as Iain, and his grief at parting from his sweetheart was poignantly portrayed. Miss Queenie Russell acted Flora with effective charm and pathos, and her cousin Seonaid was cleverly acted by Miss Jean T. Smith.

This was followed by

"The Money's the Thing."

Play, in Three Acts, by George Woden.

Mary Macfarlane .....Belina Miller
Jean Macfarlane ....Grace MacChlery
Andrew Macfarlane .....Andrew MacNaughton
Thomas Kirk .....James T. Woodburn
Duncan Kirk .....David Graham
William Maxwell .....H. C. Stark
Mrs. Collins .....Catherine Fletcher
Small .....R. B. Wharrie

This proved to be a comedy with tragic moments. Andrew Macfarlane is a shoemaker and leather merchant who has amassed a small fortune by speculating in leather during the great war, and now looks forward to a life of leisure in the country, and the prospect of launching his son and daughter into a higher grade of society than had previously been possible. But fate thwarts his schemes. His son, Ben (who is often referred to but does not appear in the play), has been indulging in a liaison with a wealthy married woman, and a divorce case is looming ahead. His accidental death in a fall from a new building of which he was assistant contractor, is the first blow sustained by the ambitious father, and the next is when his daughter Jean declares her intention of marrying Duncan Kirk, a suitor from their present humble sphere in life.

But everything works out satisfactorily in the end, and even Andrew realises that his oft-repeated assertion that "the money's the thing" does not contain the absolute essentials of earthly happiness. All the parts were cleverly acted, those of Andrew Macfarlane and his wife Mary particularly so. The daughter Jean was most effectively played by Miss Grace MacChlery. Duncan Kirk in the first act, as a young man with a grievance, was over emphatic, but held his place well in the later scenes. Duncan's father, old Thomas Kirk, gave a pathetic rendering of the part of the unsuccessful merchant, and later on developed into a quaint old humorist when basking in the sunshine of his son's prosperity.

The three remaining parts were also well acted by Mr. H. C. Stark, as the wealthy contractor, who comes to break the news of Ben's death; by Miss Catherine Fletcher as the gossiping next-door neighbour; and by Mr. R. B. Wharrie as an old butler.

The two programmes detailed above were repeated alternately till the end of the week. All the plays were produced under the direction of Mr. Andrew P. Wilson, and reflected great credit upon that gentleman.

THE PSEUDO-PRO.

TO THE EDITOR OF "THE ERA."

DEAR SIR,—"*Observer's*" little letter in your last issue was distinctly interesting, and ever since I read it I have been trying to conjecture who *are* the number of Pseudo-Pros. in the Service.

I will not say that there may not be one or two cases of a double business life, but really it is rather far-fetched to suggest that the "notoriously unbusinesslike" methods of the Civil Service are due to the fact that so many of their members are accepting paid entertainment jobs at night.

But perhaps the letter was meant to be humorous, in which case I apologise.—Yours very faithfully,

CHARLES WATNEY.

Parliament Mansions, Victoria-street, S.W. 1.

The Henry Baynton Company.

We hear that Mr. Robert Courtneidge is bringing the Henry Baynton Company to a West-End London theatre about Christmas, so playgoers may look forward to a treat. The company includes several clever artists, reared under the Benson banner.

LEGAL PROCEEDINGS.

SEASIDE CONCERT PARTIES. CUSTOM AS TO NOTICE.

A case arising out of the custom as to notice to be given for the termination of engagements with variety artists with resident and touring concert parties was heard at the Eastbourne County Court on the 1st inst. before his Honour Judge J. J. Parfitt, K.C., when Dan Lyndon, a variety artist, sued Messrs. W. Geldard, H. Simmons, and A. Bassett, proprietors of the Eastbourne Concert Party, of which he was a member, for £100 by way of salary and damages for breach of contract. The case for the plaintiff was that he was engaged at the beginning of the season, on May 10, as principal comedian, at £4 a week, and that on July 1 this was increased to £5 per week. On July 12, however, he was given a fortnight's notice to terminate his engagement, without any reason being given.

For the defence, it was submitted that the custom in the case of concert parties was that a fortnight's notice could be given by either side, whether the concert party was a resident one or a touring one.

His Honour said he was satisfied plaintiff was engaged verbally for the season, and he had come to the conclusion that the alleged custom of a fortnight's notice did not apply to him. He gave judgment for plaintiff for £50, and costs.

ENTERTAINMENT TAX.

At Gosport, on Friday, Harold Victor Leonard Horne, proprietor of the Olympia Picture Theatre, was summoned for an offence under the Defence (New Duties) Act, of 1916, relating in particular to the Entertainment Tax. Mr. E. R. Booth, prosecuting on behalf of the Customs and Excise, described the manner in which it was suggested the tickets had been manipulated to evade the payment of a portion of the tax. Mr. Horne, in his evidence, said there was no intention whatever to defraud the revenue. The whole thing was a mistake, and Miss Payne, the cashier at the Olympia, said she issued the wrong tickets at a very busy time, without thinking. The Bench convicted defendant, but taking into consideration the fact that it was the first case of its kind in that neighbourhood, and that it was purely of a technical character, agreed to deal with it under the Probation of Offenders' Act, and dismissed the summons on payment of the costs, £3 13s.

TOURING MANAGER'S ACTION.

In the Court of Appeal on Thursday, a case was heard in which the L. and N.W. Railway Co. appealed from a judgment of a Divisional Court, in an action brought by Mr. H. V. Neilson, touring theatrical manager, to recover damages from them for delay in the delivery of theatrical properties, including uniforms and bagpipes, the consequence of which was that an advertised matinée performance of "Our Soldier Boy," at the Theatre Royal, Bolton, could not take place. The evidence showed that the packages were not labelled to Bolton, but had on them old labels to various places in the country. The truck on which they were placed was labelled "Bolton," but this label had become detached before the train reached Manchester, and an official there detached the truck from the train, and sent the packages to the places named on their old labels.

A county court judge, who in the first instance dealt with the action, held that the defendants were not liable in damages, but this decision was reversed by a Divisional Court. This Court affirmed the decision of the Divisional Court, and dismissed the appeal, holding the company to be liable under their contract.

ACTOR'S CLAIM.

In the King's Bench Division on Monday an action came before Mr. Justice Rowlatt in which Mr. Frank Gooenough Bailey, an actor, of Morshead Mansions, Maida Vale, W., sued Reandean, Ltd., theatrical producers, St. Martin's Theatre, West-street, Shaftesbury-avenue, to recover damages for alleged breach of contract of engagement.

The plaintiff's case was that in April, 1920, the defendants were producing a play called "The Skin Game" at St. Martin's Theatre, and an actor named Athole Stewart was playing an important part in the play—that of the Squire. When Mr. Stewart became ill the defendants, through Mr. E. H. Clift, the business manager, engaged plaintiff for the period of Mr. Stewart's illness. The defendant's case was that they did not engage the plaintiff for the whole period of Mr. Stewart's illness, but for a period at their discretion, and that ten days' notice was ample.

The plaintiff, in his evidence, said he understood he was to play the part till Mr. Stewart's return.

Mr. Barrington Ward, K.C., for defendants, urged that the plaintiff's engagement was determinable at will by defendants, and that the notice Nov. 3 to 10 was ample. He suggested that plaintiff willingly took the engagement, and that the claim to continue through Mr. Stewart's illness was an afterthought.

Mr. Hastings, for the plaintiff, urged that the arrangement suggested by defendants was incredible, viz., that the engagement could be terminated at any time.

Mr. Justice Rowlatt held that the defendants were right. The expression "during Mr. Stewart's illness" was not intended to be the term of the engagement; the plaintiff was engaged within that period temporarily. Judgment was entered for the defendants, with costs.

PERFORMING RIGHTS CASE.

In the Court of Appeal on Monday, Lords Justices Bankes, Scrutton, and Atkin heard an interlocutory appeal arising out of an action brought by the Performing Rights Society against the London Theatre of Varieties, Ltd., in connection with the rendering at Collins's Music Hall of a song called "A Devonshire Wedding" and a musical piece entitled "Love in Lilac Time."

The plaintiff society, who were represented by Mr. Barrington Ward, K.C., appealed from an order Mr. Justice Bray in chambers upholding an order of Master Chitty allowing the defendants to put certain interrogatories. The action was one brought by the plaintiffs for the infringement of their copyright.

The defendants contended that the society was a trade union and unlawful; alternatively they contended that the plaintiffs held a monopoly over light music,

(*Continued at foot of next column.*)

TOURING MANAGER ASSOCIATE MEMBERS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—I was somewhat surprised to see a letter from Mr. Henry Tweedie in your last week's issue in the nature of a complaint with regard to this Association, as I was under the impression that at a recent interview I had made myself quite clear to Mr. Tweedie.

Mr. Tweedie apparently feels hurt that having joined the Acting Managers' Branch of this Association, he is not permitted the privileges of the Proprietors' Branch. I should therefore like to make the position quite clear, as I thought I had already done to Mr. Tweedie personally.

These two branches of the Association are entirely separate, the one having no connection with the other. An arrangement has been made whereby the proprietors of touring companies, as members of this Association, are supplied with a cartage contractors' voucher, enabling them to obtain reduced terms for this work. Mr. Tweedie contends that as an acting manager he is entitled to take this privilege to any manager who happens to have engaged him, whether that manager is a member of this Association or not. Surely Mr. Tweedie cannot be so illogical as to contend that he is at liberty to confer the privileges of this Association upon managers who for some reason do not care to belong to this Association. If his contention was right the Association might just as well consist of nothing but acting managers, who could confer all the privileges of the Association on whatever touring manager they happened to be working for.

I would suggest that the proper place for Mr. Tweedie to ventilate any grievance he may have is at the regular meeting of the Associate Members' Section.—I remain, yours faithfully,

LOUIS CASSON, Secretary.
The Association of Touring Managers, 178, Shaftesbury-avenue, W.C. 2.
Nov. 8, 1921.

TO THE EDITOR OF "THE ERA."

Sir, — Mr. Tweedie's letter in to-day's "Era" strikes me as being very ill-considered. Further, its tone is such as to prejudice, without just cause, the efforts of the Association of Touring Managers to increase the membership of the Associates' Section.

I am perfectly certain that if Mr. Tweedie had given the matter a little more thought he would have realised that it is essential that the circulation of the official list of carters be restricted to members of the A.T.M., as distinct from Associates. An Associate might be in the service of a firm which is not of the A.T.M.; but, armed with the Official Carters' List, and with his own stationery bearing the die of the Association, it would be an easy matter for him to obtain, for his non-A.T.M. principals, cartage on the preferential terms which should only be given to members of the Association.—Yours faithfully,

MAT. C. BYRNE.
Business Manager, O'Mara Opera Co.
Grand Theatre, Oldham. Nov. 2, 1921.

"THE HOT IRON."

In a curous medley of song, dance and drama presented by Mr. Harold Scott and Miss Elsa Lanchester on Nov. 1 at the Steinway Hall, a delightful little sixteenth-century comedy entitled "The Hot Iron" was by far the most interesting item. It is by Hans Sachs, the famous Meistersinger of Nuremberg, and was written in 1551. It has been neatly translated into rhyming English and was performed in the traditional manner, all the three characters remaining on the stage the whole time. Described as a Shrovetide play, it shows how a husband cleverly turns the tables on his doubting wife. She had taxed him with infidelity, and on the advice of her godmother she decides to try the hot-iron test. If he could pick it up without injury he was innocent, and if it burnt him he was guilty. Although apparently not altogether innocent he accepts the ordeal, and by a trick evades hurt. When he suggests that the wife should prove her fidelity he finds her anything but prepared to do so. In fact, she confesses to as many as seven lapses from the faithful path. The husband is left master of the situation, and makes the most of the position.

This racy little story was exceedingly well acted by Mr. Harold Scott, Miss Marjorie Gabain as the Godmother, and Miss Dulcie Leggatt, who played charmingly as the young wife.

The musical side of the programme was particularly noticeable for some old Troubadour songs and one delightful Norfolk folk song, exquisitely sung by Mr. John Goss; the rendering of four carols by Miss Elsa Lanchester, assisted by a group of children, and a charming rendering of a group of Savoy Folk Songs. Miss Lanchester's dancing was a little pretentious, but the reading from Chaucer by Mr. Harold Scott that finished off the programme was altogether delightful.

There are two more matinées, and the programmes include "The Friar," adapted by Mr. Clifford Bax from Machiavelli, and the revival of "The Unfinished Gentleman," a comedy by Charles Selby, written in 1837.

which they said was in restraint of trade.

Mr. Barrington Ward said the society was formed in 1914 to acquire performing rights in music. They took assignments of such rights from the publishers, and licensed proprietors of music halls and other places of entertainment to perform the pieces. It was admitted that the society contained 469 members, and held or controlled the performing rights in over one million works.

The interrogatories which Mr. Justice Bray allowed and which were now objected to were four in number, and counsel submitted that they were unnecessary having regard to the admissions made, and were not really required for the purposes of the case.

Mr. Cyril Atkinson, K.C., in supporting Mr. Justice Bray's order on behalf of the defendants, submitted that the information was necessary for the proper presentation of the defendants' case.

Their lordships allowed the appeal, with costs, and discharged the order holding that the interrogatories were irrelevant, oppressive, and vexatious, and an abuse of the process of the court.

ASSOCIATION OF TOURING MANAGERS' ANNOUNCEMENTS.

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President—Sir FRANK BENSON.
Chairman—Mr. ROBERT MACDONALD.

To advance and protect the interests of Touring Theatrical Managers.

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(Resident and Touring Acting Managers).

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Mr. LOUIS CASSON,
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Associate Member T.M.A.
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Seventeen years with E. Graham-Falcon, who made me an unsolicited offer of re-engagement on August 16, 1920. Also seven years Resident Manager, Theatre Royal, Aldershot, for the late Clarence Sounes. Other references include Mr. Alban B. Limpus (Boucicault and Limpus, touring Miss Irene Vanbrugh), Mr. Jos. F. Grahame, and Mr. Dudley Stuart, all of whom have offered re-engagement should opportunity occur. Open for immediate offers. Resident preferred. Theatre, Variety Hall, or Picture House.
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NORTH CO.—Vacant:—
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Refer R., Torquay.
NEW AUTUMN PRODUCTION—
A FIGHT FOR A WIFE.
By WALTER SALTOUN.
VACANT NOV. 21.
For Dates—WALTER SALTOUN, Tendring Cottage, Epplebay, Birchington.

THE POETIC PLAYERS.

The fifth season of the Poetic Players opened on Friday last at the West Central Hall, with Charles Dickens' "A Tale of Two Cities," arranged as a narrative drama by Maie Hoey and Clara Reed. It struck one as being rather too long to stage conveniently, and left a deal to the narrator to link up the scenes; even with this device there were considerable omissions, and this made the play difficult to follow. Miss Clara Reed was narrator for Part 2 only, her recent illness preventing her from acting for the whole performance. The Sydney Carton of Miss Maie Hoey was a particularly fine portrayal, and deserving special mention are Miss Lily Belphor as Lucie Manette, and Miss Christine Milne as Jarvis Lorry. Others who did well in a cast, every member of which deserves praise, were Francis Eggett, Celia Thorndyke, Arna Henie, Susie Savage, and Annie Organ. The lighting effects were excellent, and the dresses of the Dickens' period very fine indeed.

"The Beggar's Opera."

Owing to the success of the Taylor Platt and Wilfred Eaton company of "The Beggar's Opera" on tour, it is stated that other people are writing round for dates. We are asked to warn resident managers that "The Beggar's Opera" as now played at the Lyric Theatre, Hammersmith, with costumes designed by Lovat Fraser, dances by Marian Wilson, and music arranged and augmented by Frederick Austin, is the sole touring property of Taylor Platt and Wilfred Eaton, and no other company can give this exact performance.

W. H. Blackman.

Mr. W. H. Blackman has been engaged by Sydney Blow and Arthur Barugh as advance manager for six weeks' special tour of their new production, with Allan Aynesworth, in "Old Liz," prior to its London production.

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A Gigantic Production—
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PRETTY PEGGY
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This Week:—OPERA HOUSE, TUNBRIDGE WELLS
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"SHAKESPEARE for SCHOOLS" at SEVENOAKS, BARKING, WILLESDEN, HORNSEY, WOOD GREEN.

T. C. WRAY'S PRODUCTIONS
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Jan. 30 (Mid.). Feb. 13, March 6, 13.
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MANAGERIAL MAGNATES AT HOME.

MR. F. J. NETTLEFOLD.

It is just four years since Mr. F. J. Nettlefold began his managerial career with a plucky attempt to lift the Scala Theatre into popularity, a project which "Abraham Lincoln" is carrying on to-day. Now Mr. Nettlefold is enlarging his sphere of influence by producing at the Apollo, another of London's most beautiful theatres, to-morrow (Thursday), the new play, "Thank You, Phillips," in which he himself sustains the principal part of a butler. Mr. Nettlefold's pursuits, apart from business are few and simple. "When one really devotes oneself to business," he says, "it takes up pretty well all one's time. When not rehearsing or attending to the details of production, I go in for motoring, of which I and my wife are very fond. Most week-ends we run down to Brighton. I have a little place at Hove, where a good number of theatrical people live. Occasionally we find time for a little golf. No, neither of us have any handicap. We play for enjoyment purely and simply." Mr. Nettlefold is also fond of swimming. He still continues to bathe in the sea, and visitors to Brighton next Sunday would probably see him disporting in the water in the early morning. He is also keen on diving, and nothing pleases him better than to take a header from the high rocks on the Devon coast.

[*Photo, W. and D. Downey.*
MR. AND MRS. NETTLEFOLD AND THEIR BULLDOG.

Enthusiastic Art Collector.

Mr. Nettlefold's hobby is pictures. That which figures in our illustration is an oil painting by David Cox called "The Skylark," depicting in the fields a group of children, one of whom is being held aloft the better to catch a glimpse of the feathered songster in the sky. Mr. Nettlefold has quite a fine collection of subjects, including examples by Bouguereau, Naysmith Morland, Sidney Cooper, Fielding, Collyer, and others. One by Greuze, the French painter, who is so frequently seen in the Louvre, will be utilised in the Apollo's new play. Mr Nettlefold also specialises in furniture, and his flat at Cambridge Gate is adorned with many exquisite pieces of Chippendale, old oak, and French art. Mr. and Mrs. Nettlefold are both dog-lovers, and possess a thoroughbred bull dog and a Sealyham terrier. The bulldog which is seen in another illustration took part in the play "The Black Feather," which Mr. Nettlefold produced at the Scala in the spring of 1919.

Encourage Young Authors.

Mr. Nettlefold, of course, receives many plays for consideration, but finds few of any use. "One or two plays, written by young men," he said, "show a great deal of promise, and in those cases, to modify their disappointment, I have sent them back with any suggestions that occur to me. I have, indeed, gone so far as to invite the authors home and go through their MSS. in order to show them where they might improve. I think it is best to encourage young authors in this way. There is too little encouragement nowadays. My present play I acquired in a rather unexpected way. It was sent to me together with another play, which I was requested to take. I preferred 'Thank You, Phillips!' but I was told that that play was not for disposal, as it was going to be produced by a company on the 'Co-Optimist' principle. That arrangement, however, fell through, and the author brought the play to me, and I accepted it." All will hope that Mr. Nettlefold's faith in the piece will be amply justified.

[*Photo, Hana.*
A CORNER OF THE DRAWING-ROOM IN MR. NETTLEFOLD'S FLAT.

BIRTHDAYS OF THE WEEK.

Happy Returns to—

Fred Terry—Wednesday, Nov. 9.
E. De Vere—Wednesday, Nov. 9.
Marie Dressler—Wednesday, Nov. 9.
J. B. Mulholland—Friday, Nov. 11.
Dan Rolyat—Friday, Nov. 11.
Maurice Elvey—Friday, Nov. 11.
Maude Adams—Friday, Nov. 11.
Harry Roxbury—Saturday, Nov. 12.
W. G. Fay—Saturday, Nov. 12.
Akerman May—Saturday, Nov. 12.
May Henderson—Sunday, Nov. 13.
Walter Cross—Sunday, Nov. 13.
Herbert Standing—Sunday, Nov. 13.
Alfred Paumier—Monday, Nov. 14.
R. S. Hichens—Monday, Nov. 14.
Charles Cruikshanks—Tuesday, Nov. 15.

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THE ACTORS' CLUB.

The weekly committee meeting of the Actors' Club was held on Thursday, Mr. A. H. Foote presiding.

It was reported that the committee's recommendation to the effect that no visitor should be introduced more than 12 times per year was accepted by the board as a temporary measure.

The Selection Committee recommended the acceptance of a number of applicants. A few applications were referred back for further consideration. The whist drive proposed by the Entertainments Committee was postponed from Nov. 24 to Dec. 1 in order that it might not clash with that arranged by the Valentine Memorial Fund.

It was decided that the charge of 3d. table money for each guest partaking of a meal on the club premises come into force forthwith, and that a numbered ticket should be given as a receipt. The rule previously passed, setting aside the Silence Room for the use of card players after a certain hour, was rescinded.

It was proposed and carried that all notices exhibited in the club rooms should be signed by the club secretary. A proposal to provide a floor covering for the dining-room was passed.

The recommendation of the Entertainments Committee that the game of ping-pong be instituted in an upper room was deferred.

The next meeting of the committee will take place to-morrow at 4.30 p.m.

ENTERTAINMENT FINANCE.

Washington and International Exchanges.

The general tendency during the week has been one of expectancy: negotiations over the Irish question, the forthcoming Washington Conference, and other extraneous political influences have all had the effect of causing investors and others to mark time until in one or several directions a clearer view can be taken. Should any of these questions be satisfactorily settled it would have a most heartening effect throughout the country and engender that feeling of confidence and security which is so lacking in the present circumstances.

During the next month the attention of the world will be centred upon the Conference at Washington, and although it is perhaps too much to hope that many grave international problems will receive full attention at these Conferences, which are being primarily called to discuss armaments, I think it may be hoped that arising out of these meetings some cohesive international effort will be made to deal with the all-important question of exchanges, International Debt, &c. In my opinion the present violent fluctuations in the various exchange rates, especially those of the European currencies, can be to a large extent minimised if the nations at the Conference were to make speculation in exchanges illegal, and take drastic steps to ensure that it is stopped.

The Bank Rate.

The reduction of the Bank Rate to 5 per cent. had little effect on the Money Market, and the easiness which was noticeable last week has not been so pronounced. Firmer conditions generally have prevailed during the week, and rates have remained steady, with sustained demand for day-to-day loans at between 3 and 3½ per cent. In the discount market conditions were much the same, although a slightly better tendency became noticeable, but business in this direction is rather quiet. The main feature of the Bank Return was the heavy repayment of Government borrowing, whilst the ratio of reserve to liability is higher at 15.3 per cent.

North of England Cinemas.

Nothing of much importance has transpired during the week with regard to entertainment finance. Investors are few and far between, and prices in consequence show no movement.

The North of England Cinemas have declared an interim dividend on the Ordinary shares for the half-year to the end of September at the rate of 10 per cent. per annum, which is the same for the corresponding period of last year. The dividend was payable on Nov. 1. For a new company it is satisfactory that progress can be maintained in the present difficult times. The company, which was only registered at the beginning of April last year with an authorised capital of £250,000 owns and controls the following cinematograph and variety theatres: The Hippodrome, Middlesbrough; the Pavilion, Dewsbury-road, Leeds; the Thornley Hippodrome, and the Picture House, West Hartlepool. The capital is divided into 150,000 10 per cent. Cumulative Preference shares of £1 each and 100,000 Ordinary shares of £1 each, all of which have been issued and paid up. The accounts are made up annually to March 31 and submitted in May. Possibly the trade stagnation in the North of England has been to some extent a contributing factor to the maintenance of profits, but of course this can only be so whilst savings last. The coming winter will be the test, and it will be satisfactory if the promise contained in the interim declaration can be substantiated for the full year.

Present Prices.

Alhambra Co.	⅝
Coliseum Synd. Ord.	2½
Drury Lane (20s. paid)	⅝
Empire Palace (15s.)	1⅜
Do. (10s. paid)	1¼
Gaiety Theatre	12/6
London Palace	⅝
London Pavilion	13/16
Lon. T. of Varieties	13/16
Met. T. of Varieties	15/16
Moss Empire Ord.	6½
The Oxford	3½
Prov. Cine. Theatres	⅜
Stoll Picture Theatre	14/0
Utd. Varieties Synd.	17/6
Victoria Palace	1

BARTHOLOMEW LANE.

NEW COMPANIES REGISTERED.

BIJOU ENTERTAINMENTS, LTD.—Regd. Nov. 2. Virginia Cottage, East-street, Storrington, Sussex. To carry on the business of theatre proprietors and managers. Capital, £300 in 300 ordinary shares of £1 each. Directors: V. Eardley-Beecham, 37, Connaught-square, W. 2; A. Vincent, "The Lagg," Stoddington, Sussex; L. Vincent, "The Lagg," Stoddington, Sussex; A. Praga, "Rowland House," Rowland-gardens, South Kensington, S.W.

IRBAR, LTD.—Regd. Nov. 3. 37, King-street, Covent Garden, W.C. To carry on the business of theatre and music hall managers or agents. Capital, £10,000, in 10,000 shares of £1 each. Directors: D. Gardiner, Playgoers' Club, Leicester-square, W.C.; G. Porteous, 20, Chepstow-villas, W.; G. Herington, 44, Rowan-road, Brook Green, W.; C. Barth, 14, Bryanston-mansions, York-street, Baker-street, W.; M. Kidd, 3, Grosvenor-terrace, Dundee, Scotland.

PETERBOROUGH PALLADIUM, LTD.—Regd. Oct. 31. Peterborough Palladium, Peterborough, Northampton. To carry on the business of theatres, concert halls, &c. Capital, £2,000, in 2,000 shares of £1 each. Directors: A. E. Cooke, 8, Westgate, Peterborough; G. A. Penwith, 31, Westgate, Peterborough.

WOLSELEY CINEDROME, LTD.—Regd. Nov. 1. The Cinedrome, West Hamterrace, Camel's Head, Plymouth, Devon. To acquire and take over as a going concern the business now carried on at Camel's Head, Plymouth, Devon, under the style of "The Camel's Head Cinedrome," and carry on the business of theatre, cinema proprietors, and film hirers, &c. Capital, £1,500, in 1,500 shares of £1 each. Directors: C. H. Smale, 2, Rodney-street, St. Budeaux, Plymouth; H. Watts, "Cedarbrae," St. Budeaux, Plymouth (both per. directors).

BRACKNELL VICTORIA CINEMA, LTD.—Regd. Oct. 26. To carry on the business of proprietors or managers of cinema theatres. Capital, £1,000, in 1,000 ordinary shares of £1 each. Directors: S. A. Gough, "Melrose," Upper Hill-lane, Southampton; J. M. Harris, High-street, Hartley, Wintney; T. Raddon, High-street, Hartley, Wintney; M. T. Hazell, High-street, Hartley, Wintney.

Miss Phyllis Broughton performed the opening ceremony at a sale of work held at the Margate Ladies Social Club on Thursday.

LONDON SUBURBAN THEATRES.

WIMBLEDON THEATRE.

Mr. Frank Laurance is presenting this week, by arrangement with Robert Courtneidge, the entire production of "Out to Win," from the Shaftesbury Theatre. Those who enjoy sensation will find abundance of thrilling scenes and highly dramatic moments in Messrs. Pertwee and Clayton Calthorpe's cleverly devised play. But perhaps the most interesting feature of the production is the wonderfully natural yet powerful acting of that rising—indeed, risen—young actor, Mr. George Relph, whose impersonation of the dual rôles of Anthony Barraclough and Richard Altar is deserving of the highest possible praise. He is well supported by a well-chosen cast. Miss Deborah Manson has little to do, but does it pleasingly, as Isabel Irish; Miss Frances Waring, ever a sterling actress, is delightful as Mrs. Barraclough. Miss Letty Paxton looks pretty and acts excellently as Auriol Craven, while Miss Dorothy Fletcher as Flora, and Miss Jose Dixon as Jane, are the jolliest of servants ever known. Among the long list of male personages in the play one must single out Mr H Tripp Edgar for his clever study as Hugo Van Diest, then Mr. Edward Valentine for his capital rendering of the part of Hilbert Torrington; Mr. Frank Robertson, a carefully given Nugent Cassis, Mr. Claude Horton as Lord Frayne and Mr. Edward Chester as the Irishman, Robert Cranbourne Mr G.D. Zucco deserves favourable mention as Ezra P. Hipps, also Mr. Hamilton Jordan as Oliver Laurence. Mr. G. Buck did well as Dr. Rae, Barraclough's servant. The play was enthusiastically received, and Mr. Relph was accorded several "curtains" and the heartiest of applause.

KING'S, HAMMERSMITH.

The magnetic charm of Miss Irene Vanbrugh entirely captivated everyone at the King's on Monday night, when she appeared as Nelly Daventry in "Mis' Nell o' New Orleans." Her sparkling gaiety and whimsical humour were irresistible, and a happy ripple of laughter flowed throughout the evening. Miss Vanbrugh was admirably supported by Mr. Dion Boucicault in his clever representation of Pere Clement, and Miss Helen Spencer, who gave an attractive display as Delphine Falaise; Mr. Allan Jeayes, as Georges Durand, and Mr. John Williams, in the part of Felix Durand, materially added to the enjoyment. Miss Catharine Legh played the rôle of Zephyrine, the negress, with amusing ability, as also did Mr. Bessima Kofie as Unc' Boz. Melanie Gardanne, the French maid, was cleverly represented by Miss Mary Forrester.

BOROUGH, STRATFORD.

The 800th performance on Monday evening of "My Old Dutch," at the Borough Theatre, Stratford, was marked by the appearance of Mr. Albert Chevalier in this touching love story, and he received a cordial welcome from a large audience. In the title rôle, Miss Dorothy Turner achieved a great success. Of Albert Chevalier it is only necessary to say he was a loveable Joe Brown; Mr. Charles Fawcett, as 'Erb 'Uggins, played the part strongly; while Mr. Harry Astell, as the Nipper grown up, won the sympathy of the house.

GRAND, CROYDON.

"The Garden of Allah," produced by Messrs. Wylie and Tate, commenced its run here on Monday last with conspicuous success. The company is an excellent one, and the scenes, arabs, weird music, etc., invest the play with the magic and charm of the desert. As Domini Enfilden, Miss Lillian Hallows is most impressive, and Mr. Steven T. Ewart acts powerfully the part of Boris Androvsky. Mr. Hamilton Stewart portrays Count Anteoni with dignity and refinement, and Mr. James Carrall makes an exceedingly good priest. Mr. W. H. Burton and Mr. J. B. O'Connell do well in their respective parts of Batouch and Hadj. Miss Lillian Tollis as Irena dances with skilled abandon. The incidental music is admirably rendered by the orchestra, under the direction of Mr. Chas. Bunce.

PARK THEATRE, HANWELL.

The London Players have done nothing better than "David Garrick," which world-famous comedy was chosen as their fifth production. Mr. Henry Oscar in the name-part once again treated us to a really fine piece of acting, in which comedy and pathos was displayed in turn. Mr. William Pringle made a splendid Simon Ingot, and the Squire Chivy of Mr. Clement Hamelin was a most meritorious effort. Messrs. Geoffrey Maynard and A. Harding Steerman as Mr. Smith and Mr. Brown respectively did ample justice to their parts, and as the stuttering Mr. Jones Mr. Walter Plinge played well. A word of praise is due to Mr. Arthur Goullet for his excellent interpretation of Thomas, Mr. Simon Ingot's immaculate butler.

Miss Elizabeth Dundas looked as pretty as a picture, and acted with simplicity and sincerity as Ada Ingot. Miss Maude Bracewell delighted her audience with a clever interpretation of the part of Mrs. Smith. To Miss Edith Hunter was entrusted the rôle of Araminta Brown, and this accomplished artist did full justice to the character.

Mr. Henry Oscar produced, and is to be congratulated in having secured such admirable results.

WATFORD PALACE THEATRE.

A large audience gave a hearty welcome to Mr. Bromley Challenor, and his clever company in "When Knights Were Bold," on Monday evening. Local playgoers may consider themselves fortunate in having the opportunity of seeing Mr. Bromley Challenor as Sir Guy de Vere, a character he has sustained with such marked success on previous tours and in London. Miss Diana Cond acts with a quiet grace and dignity as Lady Rowena Egglington. Miss Violet Ellicott gives a delightful impersonation of the Hon. Mrs. Waldegrave. Mr. Charles F. Lloyd is an excellent Isaac Isaacson. Mr. A. Jenner, as the "bad Sir Brian," is seen to great advantage; while Mr. E. V. Roe looks and acts the Dean to perfection. Mr. Fred Fowler as the Hon. Charles Widdicombe causes much amusement with his "chestnut" conundrums. Mr. Reginald Tippett is good as Whittle. Miss Marie Hast gives a pleasing impression as Miss Sara Isaacson. The rôle of Barker is capably sustained by Mr. George Fytche.

BOOTS, The Chemists, 115, High-street.

CARL ROSA AT COVENT GARDEN.

"IL TROVATORE."

That "Il Trovatore" still has many devotées was evident from the comfortably-filled appearance of Covent Garden on Wednesday evening. The Carl Rosa Company have infused new life into the work, and the hearty applause which marked the termination of every scene was well deserved. Mr. Parry Jones was the Manrico. His tenor voice is not particularly powerful, but it is intelligently used, and he acted with the necessary fervour. The presence of Miss Beatrice Miranda as Leonora ensured that full vocal justice was done to the part, whilst Mr. Booth Hitchen made an admirable Count di Luna. That clever artist Mr. Frederick Clendon, excellent in diction, made a good Fernando, and Miss Gladys Parr and Miss Florence Walker were satisfactory, both histrionically and vocally, as Azucena and Inez respectively. Mr. Charles Webber, who conducted, secured an excellent ensemble, and the chorus in the Gipsy Encampment scene sang and acted convincingly.

"Mignon."

"Mignon" provided a pleasant afternoon for opera-seekers on Saturday. The outstanding feature of the performance was the remarkably sympathetic embodiment of the name part by Miss Gladys Cranston—a striking impersonation from every point of view. Mr. John Perry made a good Wilhelm, and Mrs Harry Brindle, though perhaps not quite in such good form as usual, a sound Lothario. Mr. Frederick Clendon obviously revelled in the part of Laertes, and Miss Gladys Parr was a sprightly Frederick, although her diction was not always above reproach. The florid music associated with Filina was neatly and clearly sung by the New Zealand prima donna, Miss Nora D'Argel, and the parts of Giarno and Antonio were enacted by Mr. Tom Rowland and Mr. A. Broad respectively. By the way, the charming première danseuse, Miss Ailne Phillips, who so distinguished herself in the first Act, is the daughter of Mr. H. B. Phillips, the well-known musical agent and impresario. Miss Phillips, who was making her début, is a pupil of Mme. Kymaht.

"THE RHINEGOLD."

The Carl Rosa Company's rendering of "The Rhinegold" on Monday was a conscientious performance, which obviously gave great satisfaction to an auditorium crowded with Wagner enthusiasts, and at the conclusion of the work there was a big ovation for everybody, particularly Mr. Eugene Goossens. Mr. Augustus Milner's Wotan was impressive and arresting, and was magnificently sung, although towards the end of the exacting evening Mr. Milner's voice showed slight signs of fatigue. The Fricka of Miss Eva Turner was also wholly satisfactory. Mr. Harry Brindle was a convincing Fasolt; Mr. William Boland sang and acted admirably as the crafty Loge; and Mr. Frederick Clendon made a clear-voiced Alberich. Donner and Froh were respectively portrayed by Mr. Booth Hitchin and Mr. Lisant Beardmore, and Mr. Horace Vincent put in a clever character-study as Mime. The scenic effects went off without a serious hitch, although the mechanical devices in the first scene were rather apparent.

THE OLD VIC.

The performance of "King Henry the Fifth" at the Old Vic. was a thoroughly interesting production. It was played in its entirety with only one interval, and something can be said for the old methods inasmuch as it was given in a little over three hours Of the acting the most memorable thing was Miss Florence Buckton's "Chorus." The wonderful lines—epic in their quality—were made to live as real, stirring incident by her magnificent delivery. Mr. Rupert Harvey's King Henry had its interesting points, but it rarely approached any great heights. The comic parts were the best acted. The immortal trio—Pistol, Bardolph, and Nym—was superbly played by Mr. Wilfrid Walter, Mr. Ernest Meads, and Mr. John Garside. Mr. Austin Trevor did well in two characters, both cleverly individualised—the Archbishop of Canterbury, and later the King of France An exquisitely humorous and "cocksure" impersonation of Fluellen was given by Mr. Andrew Leigh. Katherine was very charmingly taken by Miss Gladys Dale, and the companion part of Alice was deliciously handled by Miss Frances Petersen. In the smaller parts Mr. Francis Langley, as the French Ambassador, and Mr. Alan Watts, as the Dauphin, stood out prominently.

Walter Saltoun's Latest.

A novel play of excitement and comedy is being produced on Monday next at the Theatre Royal, Bristol, entitled, "A Fight for a Wife." It promises an entirely new departure in drama, which lends itself to most picturesque setting.

THE PLAY IN PARIS.

PARIS, Sunday.—The history of Robert Macaire and his faithful companion Bertrand, the couple of sympathetic crooks, dramatically immortalised by Frederic Lemaitre's talent, is the subject of a satirical four-act drama, by Maurice Landay, presented at the Porte Saint-Martin on Friday evening.

Dearly holds the title rôle, with Morton as Bertrand. It is a diverting entertainment, but met with only a fair success.

"The Monkey's Paw."

For a new show at the Deux Masques a keen imitator of the Grand Guignol, the management has revived L. N. Parker and W. W. Jacobs' drama, adapted by Robert Numes as "La Main de Singe." It is certainly the best thing on the present programme of the Deux Masques. The other items include "Le Diagnostic," one-act drama, by E. M. Laumann and Carriere, not particularly new; "Isidore," sketch by Jean J. Frappa; "Mon Truc," written and played by Palau; and "Le Jeu de la Bourse et du Hazard," by René Jeanne and G. Dallix, a witty farce, is the curtain raiser.

"Jacqueline."

Last night (Saturday) saw the première of the new comedy, by S. Guitry and Henri Duvernois, at the Theatre Edouard VII It is a theatrical theme, concerning an author being inspired by a novel, and immediately adapting a play therefrom. The second act is the dress rehearsal. "Faisons un rêve," the delightful three-act comedy of Sacha, created at the Bouffes Parisiens during the war, is also in the bill.

"Ernest et son Loupiot."

The three-act farce of Bertal and Maubon, presented by the doyenne of manageresses, Mme. Paule Rolles, at the Dejazet, is not complicated; it is an amusing vaudeville of the light category. "Loupiot" is slang for baby, and it concerns the foundling left with Ernest, a good-natured chap! while the mother runs an errand. She never returns and our hero becomes a sort of Bootles.

"L'Epervier."

"The Hawk," that witty comedy of Francis de Croisset, was revived by Hertz and Coquelin at the Ambigu-Comique on Thursday, where it was produced in 1914. It has been translated into English and extensively toured. It is once more played by André Brulé, with Madeleine Lely succeeding Gabrielle Dorziat and Vera Sergine, who have previously held the feminine lead. Jean Coquelin retains the part he created.

"La Petite Boheme."

Jay Gould, the American millionaire, owner of the Theatre Mogador, with his experienced associate M. Soulier, has revived the three-act operetta of Paul Ferrier, adapted from the book of Henri Murger, for which Henri Hirchman supplied the score. Mimi is played by Mlle. Jeanne St. Bonnet. Mlle. Mathieu Lutz is a delightful Musette, supported by Delaquerriere as Rodolphe, Massart as Carolus, Du Pond as Marcel, and Dubrassy as the Viscount.

Change at the Odeon.

The sensation of the past week, although anticipated, is the resignation of M. Paul Gavault, as director of the national theatre of the Odéon. There are many candidates for his position, the favourites being Firmin Gemier, of the Theatre Antoine, who has become famous as the Shakespearean producer in France, and P. B. Gheusi, formerly connected with the Opera and Opera-Comique.

DEATH OF THE LORD CHAMBERLAIN.

After an illness of some week's duration Viscount Sandhurst, the Lord Chamberlain, whose duties include the licensing of stage plays, passed away early on Wednesday morning at the King Edward VII. Hospital for Officers, Grosvenor-crescent. He was 66 years of age, and succeeded his father in 1876. He married in 1881 a daughter of the fourth Lord Spencer. Lady Sandhurst died in 1906, and three years later the deceased peer married the Hon. Mrs. Wodehouse, a daughter of Matthew Arnold.

Lord Sandhurst had had an active and distinguished career. He was Governor of Bombay from 1895 to 1899, and formed one of a small committee sent by the Government to South Africa in 1906 to report on the subject of representative government there.

It will be remembered that, as Lord Chamberlain, he banned performances of "The Mikado" because of possible offence to his Imperial Majesty of Japan, and also "Mecca" as the title of Mr. Oscar Asche's latest spectacular success on the score of the religious susceptibilities of Mohammedans.

One of his important acts was to permit smoking in theatres. This concession, made in 1915, was a great help to several theatres which were having a hard struggle in war time.

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THE REALM OF MUSIC.

CONCERTS OF THE WEEK.

ROYAL COLLEGE OF MUSIC.

A concert consisting of chamber music was given on Thursday evening at the Royal College of Music. The opening item was a quartette for strings in D major (Borodin), the instrumentalists being Messrs. Thomas J. Jones, Kenneth M. Skeaping, Harold A. Bates, and Miss Mabel J. Le Fevre. An excellent performance elicited loud applause at the conclusion of each movement. A decidedly pleasing impression was made by Mr. Roy C. Peverett and Miss Hilda M. Klein, who played Coleridge-Taylor's Variations for violoncello and pianoforte in B minor. Other well-rendered instrumental selections were a couple of pianoforte solos contributed by Evelyn W. Willis, and quartet for strings in A minor, Op. 51, No. 2 (Brahms), played by Marie E. Wilson, Pierre E. Tas, Anne Wolfe, and Gena A. Milne. The vocaliste were the Misses Ivy E. Easton and Sarah Fischer. The former did justice to her two songs by Tchaikovsky, "To the Forest" and "Ichabod." Miss Fischer was also heard to advantage in three songs, "Nuages," "The Pine Hills Were Signing," and "Mamble." The accompanists were Miss Hilda M. Klein and Mr. Maurice Jacobson.

CENTRAL HALL.

The band of H.M. Scots Guards, under the direction of Lieut. F. W. Wood, was mainly responsible for the instrumental portion of the programme of the 291st Popular Concert given at the Wesleyan Central Hall on Saturday evening. Amongst the selections which obtained a particularly favourable reception were Grieg's "Peer Gynt" and Bach's "Prelude Chorale and Fugue." Mr. Arthur Meale gained a double encore for his admirably played organ solo, "Pastorale" (Chaminade) and "Toccata from the Fifth Symphony" (Wider). Mr. Sidney Pointer's repertoire of songs included "Sea Birds," accompanied by the composer, Margaret Dickson. Miss Blanche Duez gave an artistic rendering of "When It's Evening in the Valley" (Arthur Meale) and other songs. Other much-appreciated contributions were from Mr. Harry Duxbury, who, in the early part of the evening, recited "A Test Match" and the Hotspur's Harfleur speech from Shakespeare. Mr. Ben Lawes gave humorous selections from his repertoire, and Sergt. H. B. Hamilton, with a cornet solo, Schubert's "Serenade." Miss Irene Ardaile was the accompanist.

A SUNDAY LEAGUE SUCCESS.

At the Albert Hall on Sunday last Mme. Tetrazzini, the world-famous prima donna, secured a great ovation with her superb rendering of Ida Rutter's new soprano song, "Welcome June," published recently by Messrs. Keith, Prowse.

This song is an exquisite setting of a beautiful lyric by Edward Lockton, and has found instant favour with the public, as is shown by the large number of artists who have added it to their repertoire. Last Sunday evening it was sung at no fewer than ten National Sunday League concerts, Miss Sylvia Cecil featuring it at the Palladium, Miss Florence West at the Empress, Brixton; Miss Olive Tyson at the Grand Palace, Clapham; Miss Gladys Taylor at East Ham Palace; Miss Giocoda Papacini at the Islington Empire; Miss Dorothy George at the Lewisham Hippodrome; Miss Rosalie Mable at the People's Palace; Miss Lily Myers at the Stratford Empire; Miss Violet Wendorby at the Woolwich Hippodrome; and Miss Alice Lidly at the Kilburn Empire.

MISS BESSIE RAWLINS' RECITAL.

Miss Bessie Rawlins secured the collaboration of several very distinguished colleagues, including Mr. Arnold Bax and Mr. Adrian Boult, for her violin recital at the Wigmore Hall on Wednesday, and the happiest results ensued. The programme, which opened with a Bach sonata, and concluded with the Mozart Concerto in G Major, included Mr. Arnold Bax's Sonata in E Major, the performance of which, with the composer at the piano, was crowned with complete success. Throughout this long and exacting programme, Miss Rawlins playing as it were with practically no respite, exhibited all her undoubted talents to perfection. The Adagio in the Mozart Concerto was rendered with splendid purity of tone, and Chausson's Poème was imbued with a poetic sense that did that interesting work full justice. For the Mozart Concerto, Miss Rawlins had the assistance of a Chamber Orchestra, a dozen strong, which with Mr. W. H. Reed as leader and Mr. Adrian Boult as conductor, did its work well and unobtrusively. The pianoforte parts in the Bach and Chausson works were deftly and sympathetically played by Miss Ethel Hobday.

GUILD OF SINGERS AND PLAYERS.

Just as the Guild of Singers and Players' opening concert of the season was mainly devoted to instrumental items, so their second concert, held at the Steinway Hall on Tuesday evening, was principally vocal in character. Miss Norah Scott Turner possesses a well-modulated soprano, excellent diction, and a sympathetic temperament, gifts which stood her good stead in a series of songs ranging from Schumann's "Spring Night" to Parry's "Armida's Garden." A particular word of praise is due for her rendering of Max Reger's "Waldeinsamkeit," and Miss Scott Turner had to respond to an encore at each appearance. The male vocalist, Mr. Norman Drew, a bass, although obviously suffering from a cold, was hardly less successful. His contributions to the programme included Schubert's exer-green "Erl King," an aria from Halevy's "The Jewess," and two interesting MSS. songs from the pen of Lily Rendle. The evening opened with a polished rendering of the Chopin B Flat Minor Sonata, by Miss Doris Butt, who also contributed several other delicately-played pianoforte soli during the course of the programme, notably the Dohnanyi Rhapsody in C Major. The accompanists were Messrs. Anthony Bernard and William Ifor Jones.

A VARIETY CONCERT.

A capital concert was given, under the direction of Messrs. Killick-Morley and Wilby Lunn, in King George's Hall, on Friday. There was an attractive array of talent, and a large audience demonstrated their pleasure in unmistakable manner. Mr. Lunn, assisted by Miss Connie Hart, presented an excellent living marionette performance, and were enthusiastically applauded, while Mr. Fred Wildon, in "Phonofiddleoddities," showed that much abused instrument, the fiddle, can be made a peg upon which to hang an entertainment which is as interesting as it is laughable.

The Humorettes Concert Party were responsible for a good deal of the programme, their individual numbers being every bit as good as their admirable ensembles. Mr. Frank Marriot, a singer possessed of considerable talent, was well received, notably for his rendering of the prologue to "Pagliacci," and Miss Evelyn Baly, both in her selections at the piano and her accompaniments, proved herself a thoroughly capable pianiste. Mr. Geoffrey Arnott and Miss Gladys Glover presented a pleasing "song show at the piano"; Mr. Arthur Brough ran away fom the Putney Hippodrome long enough to delight the audience with his ventriloquial scena; Mr. Hal Garnham and Miss Madge Macklin gave some excellent "sketches from life"; Mr. Wilby Lunn appeared in "whimsical wizardry"; and the vocal side was adequately represented by Mr. Bert Clevely, Miss Rosalie Mable, Miss Lilian Rose, and Miss Gladys Peer, all of whom sang delightfully.

An appeal was made during the performance for help for the Adair Fund for providing concerts for wounded soldiers.

SYNCO-SYMPHONY ORCHESTRA.

The Grand Hall of the People's Palace was occupied during the major portion of last week by a new and elaborate organisation known as the Synco-Symphony Orchestra. This is a body of singers and players in the now approved style, energetically conducted by Mr. H. M. Wellman, the well-known composer and music publisher. The orchestral portion of the entertainment is particularly good—the augmentation of a normal concert orchestra by banjos and bass saxophones producing some most interesting tone-colour. Such works as Berthold's "Mendel's Son" and Conrad and Robinson's "Palesteena" went like hot cakes, whilst several of Mr. Wellman's own compositions were excellently rendered. A sextette of male singers warble and sway during most of these compositions, but their zeal in this direction was rather misplaced when Brahm's Hungarian Dance to 5 was played. The show is good value for money, and should draw crowded audiences wherever it goes. The individual items range from ballads, sweetly sung by Miss Ray Welldon, to ragtime numbers, energetically put across by Mrs. H. M. Wellmon, Miss Vera Ray, and that popular double-turn, Carlish and Wellmon. Incidentally also the organisation contains two discoveries in the shape of Mr. Alf Mishin, a very merry and bright purveyor of syncopated ditties, and Mr. Sidney Starina, a peregrinating jazz-drummer, who, we noted, can also play the tympani quite well. But the greatest thing of all was a stirring rendering of that richly coloured Hebrew Anthem, "Kol Nidri," which, in itself, made the trip to Mile End-road well worth while.

C.A.A. "AT HOME."

There was more than an element of novelty about the C.A.A. "At Home" on Sunday, for Mr. George Ellis, who arranged the programme, had secured the services of Mr. Murray Ashford's Margate concert party. This very merry and bright combination were responsible for fully an hour's sheer delight, bringing with them as they did a whiff of the briny when they carolled of "Margate's Sunny Shore." Miss Gladys Ashton, the soprano, has a wonderful upper register; Miss Violet Stevens, the comedienne, knows exactly how to put the "stuff" across; Mr. Murray Ashford is a talented tenor; Mr. Jack Rickards is a most versatile humorist; and Miss Evelyn Baly does the necessary at the piano. And the most popular of all was Mr. George Ellis, particularly when he gave us a realistic rendering of "Not Old!" that excellent monologue written by the C.A.A.'s Secretary, Mr Julius E. Day.

Preceding the Merry Minstrels from Margate was the usual miscellaneous programme, provided by some of the best of the C.A.A.-ites. Several were quite recently-admitted members, namely, Miss Annie Tealing, soprano; Miss Flora Barnecoat, contralto; Miss Winifred Munday, songs at the piano; Mr. Montague Criddle, tenor; and Mr Frederick Warren, tenor. All these newcomers created a most favourable impression, especially Miss Barnicoat and Mr. Criddle. It was good to see and hear again that very resourceful baritone, Mr Randall Jackson, who was in fine form, and got a well-deserved encore; whilst the remainder of the vocal work was provided by such established favourites as Miss May Hewitt, Mr. Harry Kemp, and Mr. Frank Watts. In the way of light relief we had Miss Margaret Briden with her entertaining songs at the piano; Mr. George Buck, the popular humorist; and Mr. Fred Gibson, who came along at the end of the evening from his N.S.L. engagement to amuse his colleagues. Other items to add to the success were Mr. Ernest Wellbeloved, the reciter; Mr. Arthur J. Hill, the ventriloquist; Miss Doris Cloud, solo violiniste; and that interesting combination of voice and muted cornet provided by Mr. Francis Wilmot and Miss Evelyn Hardy.

The chairman of the evening was that popular and veteran comedian, Mr. Harry Randall, who was received with musical honours. Mr. Randall not only voiced an irresistible appeal for the Benevolent Fund but also told a good story about Dan Leno, Herbert Campbell, and himself.

CONCERT ARTISTS AND CANCELLING.

TO THE EDITOR OF THE ERA.

DEAR SIR,—May I, as secretary of the Concert Artistes' Association, plead for a little thought on the part of those who, in the cause of economy, are cancelling official and social functions so indiscriminately? Some of these big City banquets, receptions, &c., give employment to as many as 200 people, and it is evidence of very loose logic to suggest that the present situation can be eased by such action. If the money thus saved were to be devoted to the Unemployed Fund, something might be said in favour, but such is not the case, for it merely goes to swell the funds of the wealthy guilds and City companies, which can well afford to spend it in this way.

Personally, I am pleading the cause of the concert artist, whose livelihood consists very largely of engagements to entertain the guests at these functions. Concert artists are second to none in generosity. During the war they gave of their best, regardless of remuneration, in entertaining our troops everywhere, and now that they are entitled to expect a return to a normal fee for their services, there appears to be every prospect that their means of existence will be withdrawn. The craze for economy is doubtless very laudable, and is intended to assist in solving our present financial difficulties, but it is as well to view the consequences of acts before taking it for granted that they will achieve the desired object. In this case most decidedly, they will only add to the sum of suffering and despair with which we already have to deal.

Thanking you for the courtesy of your valuable columns, I remain, yours very faithfully,

JULIUS E. DAY, Hon. Secretary.

The Concert Artistes' Association, 1, Tottenham Court-road, W.1. Nov. 2, 1921.

THE CLIFTOPHONE.

A distinct advance on the gramophone as we know it is made by an instrument called the Cliftophone, the possibilities of which were revealed at a demonstration at Claridge's Hotel on the 1st inst. The nasal twang has all but disappeared, and characteristics of voice and instrument are faithfully reproduced. The Chappell Piano Co., Ltd., who are pioneering this invention claim that it does for sound reproduction what the achromatic lens did for optics, the spectroscope for astronomy, the gyroscopic principle for the compass, and the thermionic valve for wireless. There is a touch of the "intimé" about the Cliftophone—the sound seems to be drawn nearer to the hearer, and the most delicate musical touch is heard quite clearly.

Several records were put on one of the usual gramophones and afterwards on the Cliftophone, the most interesting distinctions coming from Fritz Kreisler's violin solo, and Peter Dawson's song, whilst volume of sound and clearness was exemplified in a selection by the Royal Albert Hall orchestra, conducted by Landon Ronald.

Mr. Boosey, who presided over the party of pressmen at Claridge's, introduced Mr. W. E. Clifton, the inventor, to the assembled company. Mr. Clifton is an inventor who made a great name for himself during the war for his system of locating enemy positions by means of synchronised cameras photographing gun-flashes. It is satisfactory to note that this development of the gramophone is an all-English one.

CONCERT PARTIES.

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SONGS AND SINGERS.

B. Feldman and Co.

Several of the latest issues from Feldman Building have caught the popular fancy quickly. "Ta-ta" and "I'm Mighty Lucky 'Cos I Come from Kentucky" are notable instances.

The former title is already an established success, numerous prominent performers featuring it regularly. Following the Versatile Three, who made a sensational success in producing the Kentucky song, it also has been taken up generally and successfully.

Pierce and Rosslyn have made a big success with this Kentucky number, and others scoring with it are Wellmon's Yidlisher Band and Bierno's Jazz Band at the Grand Hotel, Christiana.

The Gresham Singers report that "I'd Love to Fall Asleep, and Wake up in My Mammy's arms" is being singled out for special mention wherever they perform.

Florence Weatherby and her partner, Godfrey Cors, are making a fine feature of "Linger a Little Longer," which they work as a duet with the happiest results.

A most artistic result is secured by Betty Barclay and George Glover in their production of "Linger a Little Longer."

The Bric-a-Bracs, Edinburgh's Premier Entertainers, are arranging "Down Yonder" as a big opening number for their concert on November 16. They are featuring "In the Days of the Crinoline" with a troupe of children, and this picturesque scena is looked forward to as one of the big things of the show. "Margie," "So Long oo long," "Movieland," "Japanese Sandman," and "Up in Mabel's Room" are also in the Bric-a-Brac programme.

King and Williams have made a big hit in "Casey's Cabaret."

Winifred Ward sends an enthusiastic message regarding "Ta-Ta," which number she has produced with immense success. Miss Ward is at New Cross Empire this week.

Cole and Robbins have two attractive numbers in "Jean" and "Just a Week from To-day," which they work in accomplished style.

In "I Thought You Loved Me as I Love You," Vine and Russell have a fine number, which they handle most effectively.

Constance Risdon is putting on "Carissima" in pantomime.

Geo. De Alma, the "monarch of the banjo," is using "Down the Trail," "Avalon," and "Margie," and considers he has "a fine trio."

Francis and Day.

The "Big Seven," the firm's special numbers for the purposes of pantomime, are daily, during business hours, evoking the admiration of interested parties, who, as of yore, are being welcomed by the staff of the professional department and its chief, Reg Low, and the success of the items—to wit, "My Coal-black Mammy," "It's All Over Now," "Sweet and Low," "I Never Knew," "My Gee gee from the Fiji Isle," "An Old-fashioned Garden," and "Cherie"—is looked upon as beyond doubt by managers, producers, and artists.

The outstanding hits at the Variety Artists' Ball were rendered by Corelli Windeatt's orchestra in matchless style, and their titles are figuring on programmes galore now being arranged for the forthcoming festive season. The dancers at Covent Garden welcomed and enjoyed the following items:—"Wagneritis," "Coal-black Mammy," "I Never Knew," "Mello Cello," "Cherie," "Chili Bean," "I Love You Sunday," "Peep-show Waltz," "Amapu," "It's All Over Now," and "Sweet and Low" waltz.

Bert Lucas, of the firm's orchestral department, reports that the number of applications from musical directors for band parts of "Sweet and Low" waltz is nothing short of phenomenal, and a prominent musical conducter has already given it as his opinion that it will be the outstanding feature of the season in the waltz line.

Ella Retford, the original singer of "It's All Over Now," is this week enchanting her hearers with it at Nottingham, whilst Victoria Carmen, at Blackpool, is likewise scoring heavily with the same tuneful number.

Fred Allandale Publishing Co.

John P. Harrington, professional manager of the Fred Allandale Co., will be pleased to see his professional friends. He has many successful songs for pantomime, including "I'll Show You Where They Are," sung by Louis J. Seymour at the Empire, Leeds; "Cecilia From Sicily," sung by Peter Bernard, Lily Lena, Abbie Mitchell, Dan Kelsey, and others; and "When You're Old You Like 'em Young," sung by Haig Brothers and Ryan, Wright, Conelly and Mac, &c. All of these are excellent principal boy numbers.

In addition to "My Lazy Lagoon," which the British Syncopated Orchestra are featuring at the Kingsway Hall, the beautiful ballad, "Light of Your Wonderful Smile," will be specially sung next week. "Turque" is a very successful one-step fox-trot intermezzo here.

Gwladys Stanley will sing "Save Your Heart For Me" in Francis Laidler's "Cinderella" at the Prince's, Bradford; while Henry Lees, of the Alhambra, Leith, is introducing no less than ten Allandale songs into his three Scotch pantos. They are "I'll Show You Where They Are," "You're the Beautif-lest Beautiful Baby," "Wait For Me," "I Will Be True To You," "All the Time," "Darktown Jamboree," "I Want a Big, Big Somebody."

CONCERT PARTIES ON TOUR.

BOX O' TRICKS.—Nov. 7, South Wales; 14, South Wales.
BRITANNICS, THE.—Nov. 7, Pav., Morecambe.
BROWNIES.—Nov. 7, D.P., Eastbourne.
BUBBLES.—Nov. 7, Barrow.
CAMOUFLAGE.—Nov. 7, Emp., Glossop.
FARCE.—Nov. 7, Ang. Pal., Burton.
FRILLS AND FLOUNCES. — Nov. 7, Albert Hall, Stafford.
IDEALS.—Nov. 7, Clarence Pier, Southsea.
JOLLY DUTCHMEN.—Nov. 7, Keswick; 14, Durham.
LIFE.—Nov. 7, Memorial Hall, Bowness-on-Windermere.
MERRIONS, THE.—Nov. 7, Durham; 14, Barrow.
MEXICANS, THE.—Nov. 7, Rusholme Pav., Manchester.
NEW CADETS.—Nov. 7, Futurist, Blackpool.
NOVELTY.—Nov. 7, Whitley Bay.
OPTIMISTS, THE.—Nov. 7, Vic. Pier, Blackpool.
ORANGE CLUB, THE.—Nov. 7, Portland Hall, Southsea.
POPPIES, THE.—Nov. 7, Blackhall Mill.
PURPLE JESTERS.—Nov. 7, Gem Pal., Bingley.
ROGUES, THE.—Nov. 7, Halton.
SEVEN LINKS, THE.—Nov. 7, Pretoria, Okehampton.
SEVEN NOBODIES, THE. — Nov. 7, Argyle, Birkenhead.
SUMMITS, THE.—Nov. 7, Loftus.
SUPERBS.—Nov. 7, Assembly Rooms, Chester.
SUPREMACY.—Nov. 7, Pav., Sale.
TONE.—Nov. 7, Normanton Pav., Derby.
VERSATILES, THE.—Nov. 7, Leas Pav., Folkestone; 14, Leas Pav., Folkestone.

"THE MERRIONS."

Mr. Will Merrion writes respecting the article in last week's "Era," referring to Fred Arnold and the several concert companies he is running, that "The Merrions" is the title of the entertainment which he (Mr. Merrion) originated and managed, and which was given 800 times at "The Tower," Blackpool, and in all the towns in Merry England.

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WAGNERITIS One-Step.

CHERIE Song Fox-Trot.

CHILI BEAN Vocal One-Step.

SWEET AND LOW Waltz.

MELLO CELLO Waltz Song.

I NEVER KNEW Song Fox-Trot.

IT'S ALL OVER NOW One-Step.

PEEP SHOW Waltz.

***I LOVE YOU SUNDAY** Song Fox-Trot.

***AMAPU** Vocal Fox-Trot.

***COAL BLACK MAMMY** Song Fox-Trot.

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THEATRICAL GOSSIP.

The Proposed Registration of Managers—Repertory Scheme for the Scala—Shakespeare and the Schools—New Licensing Demands for Children.

Registration of Managers Bill.

Efforts to impose upon the touring manager legislation that he does not desire are being made with a determination worthy of a better cause. Even the point of view of the Association of Touring Managers is being misrepresented in order to press forward the measure.

It is misleading to infer that the Association's only objection to the proposed Registration Bill is that it is not comprehensive enough. The Association's contention is that they themselves could deal with the bogus manager much more effective'y than an Act of Parliament could ever claim to, but they do not admit that if the powers of the Bill were widened it would be acceptable to them. The Bill would meet with their uncompromising opposition, and as no contentious measure has the remotest chance of passing through Parliament in its present state the time expended in promoting the Bill must appear to be wasted.

A New Repertory Company.

When "Abraham Lincoln" comes off at the Scala—and there seems at present no likelihood of that happening for some time—the "Era" understands that a new repertory company will be inaugurated. Mr. Paul Kay, who, it will be recalled, was instrumental in transferring "Abraham Lincoln" from the Lyceum to the Scala, said yesterday that in connection with the new repertory company would be a school where the theatrical art would be taught. In his words, the school, it is hoped, will be the means of "assisting, at all events, to regenerate the profession."

Shakespeare in Education.

A Divisional Court, consisting of the Lord Chief Justice, Mr. Justice Sankey, and Mr. Justice Acton, were unanimous in their judgment delivered on Thursday that expenditure incurred by the London County Council in hiring theatres, halls, and theatrical companies, in order that elementary school children may witness Shakespeare's plays, is not authorised and is illegal, and cannot be charged upon the rates. The effect of this judgment is to affirm a surcharge of £2,745 made by the auditor for the year 1920 in respect of attendances at theatres to witness performances by Mr. Ben Greet's company.

In delivering judgment the Lord Chief Justice said there was nowhere to be found in the statutes or code any definition of "elementary education." It would be quite easy to give illustrations of "places of educational value or interest" in London, as, for instance, the Houses of Parliament, the Guildhall, and the Tower; but was it possible to say that attendance at a theatre came within the meaning of those words? No doubt these theatres and halls were admirably suited for the purpose required, but the Court could not say they were "places of educational value or interest."

Acted Shakespeare for the Schools.

It is significant of the desire amongst teachers and students that at the moment that the Lord Chief Justice and his judges were propounding their extraordinary views about the value of the acted play last week in London, in the provinces the various companies acting Shakespeare's plays had thousands of young people crowding the theatres, and cheerfully paying for their pleasures. It is really hard lines on the London Committee of L.C.C. Teachers, and especially on the children in their sixteen districts—(who, since 1914, have turned up in their hundreds of thousands, both at the Old Vic., and all over London)—that they should now be deprived of seeing the plays; and so be inspired to act themselves.

But if the teachers and the pupils can go in the evenings in Manchester, Liverpool, Glasgow, Loughborough, Longton, Huddersfield, Halifax, Eastbourne, etc., etc., there seems no reason whatever why the same thing cannot happen in the outer districts of London. It is a fact that a majority of the teachers live miles from their schools, but it only needs a little organisation to get parties to the neighbouring halls or theatres. The children themselves are as willing to pay for Shakespeare's plays as for the cinemas (where, by the way, many of them go at all hours). We commend the consideration of some scheme to those enthusiastic people, the Central Committee of the L.C.C. Shakespeare for schools.

Licensing Theatrical Children.

The employer of children on the stage is affected by the draft rules issued by the Association of Municipal Corporations regarding the licensing of children to take part in entertainments with a view to their being adopted in substance throughout the country. These draft rules, which will, of course, need the sanction of the Board of Education, provide tha the employer may be requested to attend before the Committee when the application is considered, and that he shall be required to state the terms of remuneration, and to place in the Post Office Savings Bank, in the name of the child and his, or her, parent or guardian, a specified sum of money each week.

Among other conditions contemplated are the inspection of dressing-rooms by officials of the Education Authority, and compulsion of the employer to give three clear days' notice to the local Education Authority of the next area to be visited by the child.

Record-Breaking Ceremony.

Miss Ethel Oliver was the heroine of a unique little ceremony which took place in the vestibule of the Savoy Theatre yesterday morning. The previous evening, "Paddy the Next Best Thing" had completed 673 performances, thus breaking the record run of "The Mikado" made in 1887. At that time a marble tablet had been erected. It bore the inscription: "Savoy Theatre. On this 19 day of January, 1887, 'The Mikado' completed a run of 672 performances." On the back of this tablet was written: "Not to be destroyed until a record of 672 performances is broken."

Miss Oliver, who has played Paddy since July of this year, had the honour of breaking the tablet. With a hammer she smashed the "Mikado" memento and afterwards autographed bits of it and distributed them to the assembled company. Mr. J. H. Webb, Mr. H. O'Shea, Mr. Hedley Harvey, Mr. Ion Swinley and Mr. J. H. Barnes were present.

"Paddy" is still going strong, and Miss Oliver mentioned to the "Era" representative that she is giving a dance to commemorate the record run on the stage of the Savoy some time near Christmas.

"The Gipsy Princess"

Miss Ena Towler, who followed Miss Sari Petrass in the principal part in "The Gipsy Princess" at the Strand, has settled down nicely in the rôle. She makes a superb appearance in the various picturesque costumes, and the quality of her voice is displayed to perfection in the various songs allotted to the part. Miss Towler is an admirable example of what British talent can produce.

Felicitations.

A few days ago that delightful actress Dorothy Monkman presented her husband, Robert Blythe, with a son. Appropriately enough, the happy father is a member of the "Welcome, Stranger," company at the Lyric.

Homeward Bound.

Miss Minnie Rayner is due home from South Africa on Nov. 28, by the Kinfauns Castle, after a very successful nine months' engagement with the African Theatres, Ltd.

The Stratford Royal.

Plans have at last been passed by the local authority for rebuilding the Theatre Royal, Stratford, after the fire which burnt out the stage in the summer. Messrs. Fred. and Sam. Fredericks, the proprietors, are leaving no stone unturned to expedite the work, and it is hoped that somewhere about Christmas it will be so far advanced that an announcement will be made of the year of tour next February, and many

Gallery First Nighters.

Miss Eva Moore and Mr. H. V. Esmond will be the guests of the Gallery First Nighters' Club at the ladies' supper, to be held at the Grafton Hotel, Tottenham Court-road, on Saturday, November 12, at 6.30 p.m. Early application for tickets, to be obtained of the hon sec., Mr. A. Bacon, G.F.N. Club, Peacock Hotel, Maiden-lane, W.C., is advisable.

New "Peter Pan-ites."

Mr. Gilbert Miller has chosen Miss Joan Maclean to play the name part in "Peter Pan" at St. James' Theatre at Christmas. Mr. Ernest Thesiger will be Captain Hook, while Mr. John Williams will take the part of Mr. Darling. Miss Maclean has not played the part before, but Sir James Barrie himself and Mr. Miller both believe that they have secured an effective addition to the long series of clever "Peter Pans."

Gertrude Elliott's Latest Success.

Miss Gertrude Elliott (Lady Forbes-Robertson) has scored another triumph in her new play, "Rescuing Anne," produced at the Prince's Theatre, Manchester, on Oct. 31, and duly noticed in our columns. Her dresses, which she got in Paris, are simple but distinctive. Mr. Mollison, who has returned from South Africa, produced the play with the author, Mr. Sewell Collins.

The Old Lady and Her Vote.

Mr. Forbes-Robertson is meeting with encouraging success on tour with his new production, "The Call of the Road," which he hopes to present in London early in the New Year.

In connection with Mr. F. Forbes-Robertson's tour, an amusing election incident is reported. In a certain Scottish town a candidate's friends approached an old lady with a request to come and vote for their particular candidate. The dame said she had never voted before, and was very unwilling to oblige. The canvassers, however, persisted, and told her she must say for whom she wished to vote. Exasperated by much pleading, she exclaimed: "Oh, well, I'll come and vote for Forbes-Robertson. That's the name of the man I've seen on maist o' the bills."

A Misunderstanding

Norman Lee writes, pointing out that the trading title of "Norman Lee and Company" has led some managers to believe that he is personally appearing himself, but this is not so. Mr. Lee has had offers to appear in a vaudeville act to feature his own material, but at present his time is too occupied in other directions His co-director, Mr. Reg. Bolton, will continue to appear professionally for a while.

The Akerman May Agency.

Mr. E. A. Pickering, who in recent years has been engaged as manager at the Gaiety Theatre has relinquished that position, as he has acquired a partnership interest in the Akerman May Agency. Mr Pickering is a well-known figure in the stageland of London. He was closely identified with the Empire Theatre in its earlier and palmy period. He has also managed the Palace, the Alhambra, and many another West-End theatre. He was a pioneer of theatricals in South Africa. The Akerman May Agency is adding a special variety branch to their business, and to this Mr. Pickering proposes to devote his wide experience.

1,400—and Not Out.

It is interesting to note that this week Mr. Wilfrid Shine celebrates his 1,400th performance of Christopher in "The Jeffersons," and so far this popular actor has not missed a single performance. We learn from Mr. Albert Douglass that this remarkably successful comedy and its companion, "The Partners," will embark on the fifth year oft our next February, and many leading theatres will be revisited.

Showroom Showmanship.

In their new premises at 15, Rupert Street, within one minute's walk of Piccadilly Circus, H. and M. Rayne now possess the finest showrooms in London for the display of theatrical requisites and fancy costumes. Raynes have broken away from the hotch-potch display which is usually associated with costumiers' showrooms, and their stocks are so well arranged that any dress desired can be inspected at once without waiting.

PRODUCTIONS IN PROSPECT.

NOTES AND NEWS ON FORTHCOMING EVENTS.

A Wolf Drama.

A new comedy, based upon Mr. Bertram Atkey's popular "Cassell's" story, "Winnie O'Wynn and the Wolves," is being prepared for production first in New York and later in London The very resourceful, not to say canny, but outwardly artless heroine is to be played in America by that popular actress, Zola Fisher.

More Changes of Name.

The adaptation of Audreicff's Russian circus play, to be tested at Garrick Theatre matinées starting to-day week, was called "Prince or Clown." Now we have just been requested to state that the title is changed to "A Painted Laugh."

A Title Restored.

Here is a case however, of a reversion to a new play's first name. Some months ago we announced that Robert Courtneidge was preparing for production a musical comedy called 'Gabrielle." A few weeks back Mr. Courtneidge, on announcing that he had fixed to produce this piece at Glasgow at Christmas, prior to bringing it to London, notified us that he had renamed the play "The Chocolate Widow." Now, however, we are asked to state that it is again entitled "Gabrielle."

A Play of Piety.

Donald Calthrop has just informed us that he is arranging to produce a dramatisation of Bunyan's "Pilgrim's Progress"! This play is the work of John Hastings Turner—hitherto renowned for his revues!

Old Vic.'s New Production.

"Wat Tyler," an entirely new play in three acts, by Halcott Glover, will be presented for the first time on Monday, at the Old Vic. Mr. Glover's play deals with the Peasants' Revolt of 1381, the action taking place on the road to and in London during the rebellion. Rupert Harvey appears as Tyler, the man of action, with Ernest Milton as the visionary priest, John Ball and Wilfrid Walter and John Garside as Jack Straw and Dick Swan.

"Old Jig."

The above is the title of a new play which Messrs. Sydney Blow and Arthur Brough are sending on tour shortly, prior to a London production, Mr. Allan Aynesworth will be seen in the leading part.

"Moonfolk."

A new type of musical entertainment, called "Moonfolk," which is to open at the Palace Theatre, Ramsgate, on Monday, Nov. 28, before its production in London at a leading West-End theatre early next month, will have Ethel Hook, the famous contralto, as "the Lady of the Moon." George Buchanan has composed the music, and the lyrics are by George Buchanan and Edward Lockton. The cast includes Arthur Argent, the D'Oyly Carte baritone; Seth Hughes, the well-known Moody-Manners' tenor; Louise Maisie; "David Weir," a new boy comedian, a "find"; and Stan Paskin.

The Hippodrome Pantomime.

Mr. Stanley Lupino will this Christmas appear as Buttons in the pantomime, "Cinderella," at Cardiff. "The Peep-Show," at the London Hippodrome, in which Mr. Lupino is the principal comedian, finishes on December 17, and the pantomime "Jack and the Beanstalk" will open on the following Thursday, December 22, at 7.45 p.m.

Dainty Morsels.

Children over 14 years of age are wanted for the Giant's Castle scene for "Jack and the Beanstalk," at the London Hippodrome, at Christmas. They must be very small, and not over 3ft. 6in. in their stockinged feet. Applications must be made personally to Julian Wylie, at the Stage Door, London Hippodrome, at 10 o'clock Friday morning. Each applicant must bring her birth certificate. These girls are in addition to the 30 dancing children that will be included in the cast, so that it is not necessary that the children should be able to dance. The children are required for the Giant's Castle scene, in which the Giant (Mr. Walter Hubert) is entertaining his ten "kiddies," the smallest of whom is 16ft. high. These ten "kiddies" will be portrayed by the Pender Troupe of pantomimists and acrobats.

The wanted youngsters will come on in the scene where the Giant is having supper, and they will be presented by him to each of his giant kiddies as "dainty morsels." As this scene comes on late in the pantomime, it is necessary that the children should be over 14 years of age, so as to fulfil the requirements of the authorities. The children must be diminutive.

Norman J. Norman's Hopes.

Mr. Norman J. Norman told an "Era" representative yesterday that he is anxiously waiting for theatres to produce the "Piccadilly Puritan" (dramatised by Mr. Lechmere Worrall from the novel of Mrs. Gertie de S. Wentworth James), and "Angel Face," a really first-class musical production by Mr. Victor Herbert and Mr. I. B. Smith. Mr. Herbert composed the music of "Cyrano de Bergerac" and the ballet of "Sally" at the Winter Garden. He is an American, born in Dublin. Mr. Smith wrote the lyrics of "Irene." He is the author of "Robin Hood," produced sometime ago as "Maid Marian," and among others of "Fortune-teller" at the Shaftesbury.

"Everything now depends upon how soon I can get theatres," said Mr. Norman. "I am negotiating for one which is likely to become vacant in February. I am well forward with the preparations for the production of 'Angel Face,' but the rehearsals have not yet started I am going to produce the musical play, but not until I get the ideal cast—the cast that suits the piece. You cannot change the piece to suit the cast; you must get the cast to suit the piece. As soon as I can see a glimmer of hope of getting a theatre, I shall begin rehearsals."

Many Mary Stuarts.

The first of the sometime promised new dramas written around Mary, Queen of Scots, will be produced by Julia Neilson and Fred Terry at the Princes Theatre, Bristol, next Wednesday. This play is the work of Leslie and Madge Howard Gordon, and is now entitled "The Borderer."

Back to Butler.

Mr. F. J. Nettlefold, who returns to the Apollo Theatre to-morrow (Thursday), with "Thank You, Phillips!" a light comedy by A. L. Burke, returns at the same time to the kind of part with which he began his stage career twenty years ago. He will be Phillips, butler. But Phillips has more to say than the proverbial "The carriage waits."; there are for him a great number of delightful lines "dealing with the grave matter of psychology," as the author puts it, "in a playful manner."

The Next Mary.

It seems pretty safe to prophesy that the next Mary Stuart drama to be publicly presented will be John Drinkwater's specimen, which was recently produced in America. This play bears the usual title of such dramas, namely, "Mary, Queen of Scots."

"The Maid's Tragedy."

The revival of Beaumont and Fletcher's powerful and often poetic play, "The Maid's Tragedy," by the Phœnix Society at the Lyric, Hammersmith, next Sunday evening and Tuesday afternoon, will awaken in some playgoers memories of two revivals of the play in its original form—performances fully described in "The Era" of the time. One revival—the first for over a century—was by the Mermaid Society at the Royalty seventeen years ago.

In the second revival—which was given by the Play Actors at the Court in 1908, the chief players were Esmé Beringer and H. A. Saintsbury. Up to within a few years before those revivals "The Maid's Tragedy" was solely represented on the English stage by Macready's and Sheridan Knowles's pasticcio thereof entitled "The Bridal."

Play of a Poet-Peer.

The first of the many Byron plays announced from time to time in "The Era" is to be produced by P. Michael Faraday at the Duke of York's next Saturday. This is the play written by the Persian poet K. K. Ardaschir (husband of Miss Gladys Unger), and it still bears the somewhat solemn title of "The Pilgrim of Eternity."

The statement, by the way, that Mr. Martin Adeson was in the cast is incorrect. Mr. Adeson informs us that he was offered a part but did not see his way to accept it.

A Production Postponed.

Percy Burton tells us that owing to certain too "stringent" and too "sweeping" clauses proposed in a certain agreement as to the theatre contemplated, he has postponed for some little time his projected production of the new play written by the well-known story writer, F. Britten Austin and entitled "The Thing that Matters."

"The Rattlesnake."

Monday next, Nov. 14, has been decided upon for the opening performance of Mr. Harold Terry's new play, "The Rattlesnake," York is the starting point of the play, which we may hope to see in London later.

The Repertory Players.

Two plays by well-known novelists will form the programme of the Repertory Players' next production at the Apollo on Nov. 20. The first play, "Rendezvous," is the work of Miss I. A. R. Wylie, whose reputation as a writer of Indian novels is world-wide. The chief parts will be played by Miss Louise Hampton and Mr. Alfred Drayton, and the play will be produced by Mr. H. A. Saintsbury.

The main item of the bill is a three-act comedy called "The Powder Puff," by the authors of the successful "Crepe-de-Chine," F. Brett Young and W. Edward Sterling. The cast includes Gwen Whitby, Olive Walter, Margaret Vaughan, Muriel Minty, and Fay Temple; Osborne Adair, Richard Bird, Eric Lugg, Lichfield Owen, Felix Seel and Morrice Seaton.

The energetic Society's last production of the season will be "To Reach the Stars," by Dampier Palmer, a new author, and will be presented at the Apollo Theatre on Dec. 11. Next season they intend presenting a big romantic costume drama, entitled "The Yellow Poppy."

An Extended Season.

The London Players, under the direction of Henry Oscar and W. Edward Stirling, are extending their season at the Park Theatre, Hanwell. This week they are presenting "Daniel," and a different play will be produced each week as hitherto. Owing to a previous booking, they are unable to remain at Hanwell for Dec. 5 week, and are booking it in the provinces. The company is exceptionally strong.

Children and Shakespeare.

Mr. Charles Doran, whose Shakespearean company drew full houses to Peterborough Theatre Royal last week, is a personal friend of the Bishop of Peterborough, and stayed with Dr. Peach Hay.

In an interview with a local newspaper representative Mr. Doran remarked that there was reason for hope in the future in the way the education authorities are responding to the call of Shakespearean drama. "The children themselves," he said, "are natural actors, and they are keen in the pursuit of the best. I find children are the keenest critics and the most enthusiastic auditors, and as these children are to carry on when we are no more, it augurs all to the good that they should be grounded in the sanity, philosophy, tenderness, romance, ruggedness, phantasy, sublimity, and truth of the greatest master of the language."

ACTORS' DAY.

TO THE EDITOR OF "THE ERA."

Dear Sir,—May I beg the courtesy of your columns to remind your readers that Thursday, November 10, is Actors' Day?

The date—usually the third Thursday in October—has been altered for this year only, owing to the work involved in reorganising the Fund.

Actors' Day is founded on the principle of mutual self-help. Contributors to the Fund who are on the register and conform to the rules may apply to the Fund in case of need. They do not ask for charity; they only ask that they may reap the benefit of a fund accumulated by their own wise foresight.

The Fund does not help any who are not contributors.

The committee have had the good fortune to secure the cordial co-operation of the Association of Touring Managers, and they earnestly beg acting managers throughout the country to bring the advantages of the Fund to the notice of members of their companies, and to assist by collecting contributions and sending them in one sum to the trustees at Dudley House, 37, Southampton-street, Strand, W.C. Each contributor should receive from the manager a receipt bearing stamps representing the amount of his contribution. To qualify for entry on the register the annual contribution must be one night's salary. When an actor is not working, and in certain exceptional cases, the committee may at their discretion modify this rule The amount contributed—in other words, an actor's salary—is in no case divulged.

Those who prefer to do so may send individual contributions direct to the trustees.

There is no better investment for an actor or actress than an annual contribution of a night's salary to the Actors' Day Fund. They are making provision for themselves if ill-fortune should befall them, and they are helping others who may be less fortunate than themselves.—Yours faithfully,

A. E. DRINKWATER,
Chairman of Committee.

Dudley House, 37, Southampton-st.,
Strand, W.C., Nov 7, 1921.

TO THE EDITOR OF "THE ERA."

Sir.—I trust you will give me space in your valuable columns on behalf of the above Fund. I am writing on behalf of the Association of Touring Managers, who have been invited to assist in organising the collection of the annual subscriptions in connection with this admirable Fund.

A misapprehension seems to have arisen that the managers assisting this Fund will be in a position to know the financial straits of members who apply for assistance. Allow me to say at once that this will not be the case. The Executive Committee consists of ten artists and ten managers, and the artist members of the committee will be the only persons dealing with the requests for help. The managers will have no knowledge, and will not seek any information as to the names of artists who may require such help I mention this, as otherwise artists might feel that they would be at a disadvantage in becoming subscribers who may at some time or other require financial assistance.

The re-organisation of the Executive Committee has been brought about by the Advisory Board asking for the help and co-operation of touring managers.

I should also like to say that the Fund which is being started again this particular week has the hearty approval of my Association, who feel it a great privilege, and also a duty, to do all that is possible to support an institution of this kind, which maintains the self-respect and dignity of the performer. Through the organisation at our disposal we have communicated with the whole of the West-End managements, the resident managers, and every touring manager throughout the country, calling for their assistance, and drawing the attention of all artists to the desirability of becoming subscribers of the Fund, and I feel we are doing something which managers should encourage in every possible way.

Owing to the short time at the disposal of the Committee in re-organising the Fund there may be certain channels which we have been unable to get in touch with, and it would, therefore, be of great assistance if every help in your power be given. I am, yours faithfully,

ROBERT MACDONALD,
Chairman.

Association of Touring Managers,
178, Shaftesbury Avenue,
London, W.C. 2.

Nov. 8, 1921.

ACTORS' ASSOCIATION MATTERS.

SECRETARY'S NOTES.

DUES UP TO DATE.

We are making a special appeal to all members to pay up their subscriptions to the end of the year at once, in order to facilitate the change over from 1921 to 1922. To the end of the year each member's book should contain 52 subscription stamps (green), 13 death levy stamps (yellow), and 26 Protection stamps (red), less any spaces marked off. To any member who does not understand this paragraph, an explanation will be forthcoming on application. If delegates will get the members in their companies to pay right up, it will be of enormous help to headquarters.

Lodgings.

The ruling of our solicitors, which was very kindly published in last week's "Era," we trust is clear to all, but we are most anxious to take up any case of profiteering. Members must fully understand that it is absolutely necessary that fullest possible particulars should be sent in order to make this possible. The rents charged before the Act and the rents charged at present must show an increase of more than 25 per cent. Members going back to rooms which they visited prior to the Act should send fullest information, so that we may take the case up.

Resignations From A.A.

The special "whip" which has just been sent out has brought to light the fact that some members have allowed their subscriptions to lapse thinking that was sufficient to intimate to the Council that they wished to resign from the Association. I quote below Rule 8:—

"TERMINATION OF MEMBERSHIP.
1. In case of death.
2. By resignation, in which case all fees and dues are payable until and including the week in which such resignation is sent in.
3. In case of expulsion."

It is therefore necessary that members contemplating resignation should always send in a formal resignation and their subscriptions, dues and levies up to and including the date of such communication.

Africa and Closed Shop.

The following letter has been received from the Associated Actors and Artists of Africa.—

Dear Mr. Lugg,—In reply to yours of Sept. 14 and further to mine of Sept. 18, I hope to be able to send you a full report and copy of our Constitution and Rules, &c., at an early date.

Enclosed please find a copy of (proposed) rules, &c., which may be slightly amended at our next general meeting. Also a copy of a contract in common use here. There are really three forms of contract, but all are broadly on the same lines. I will endeavour to send copies as soon as possible. Miss Rayner will be of great service in respect to drawing up a contract suitable for Africa. She leaves us early next month for England.

Your Council's suggestion for a universal contract expresses my own opinions more concisely than I could myself. I agree personally, on all points, as will be seen by my previous letter.

I anticipate nothing but enthusiastic support from the entire Association I represent. Your letter will be the principal item on our next agenda.

Our ballot in favour of a "closed shop" has resulted in 100 per cent. in favour. It now only rests with us to find ways and means of putting it into practice. There are practically no non-union members working in South Africa.

I am busily engaged upon the formation of a theatrical Benevolent Fund, and have interested some of the most notable persons in the profession. The scope of this Fund is very extensive, including all artists, musicians, staffs, clerks, operators, dressers, and all connected with the theatrical profession.

I think it no exaggeration to say it will soon be impossible for any employee in the S.A. theatrical industry to be really destitute. This is quite apart from trades unionism, although originated by the A.A.A.A.

With best wishes,
Yours fraternally,
(Sgd.) W. H. CHARTERIS.
ALFRED LUGG, General Secretary.

COUNCIL MEETING.

Minutes of Council meeting held Nov. 3. Present: Mr. A. Harding Steerman (in the chair), Messrs. O. B. Clarence, C. Hargrave Mansell, David Leslie, Tom Fancourt, Murri Moncrieff, Luke Forster, Alfred Lugg (secretary), Miss Lisa Coleman, and Mme. Isabel Beresford.

Chairman's Letters: From Miss Lilian Braithwaite regretting that, owing to continued ill-health, she was unable to attend Council meetings; also from Mr. A. George Fry regretting his non-attendance.

Secretary's Letters: From Mr. Herbert Pearson, Mr. Sydney Paxton, and Miss Kathleen Magee, regretting their inability to attend; from the Public Trustee re the Valentine Memorial Pension Fund, Miss Margaret Chute, Mr. Arthur H. Davis, Messrs. Goddard and Co., Mr. J. R. C. Hamilton, the Society of West End Managers re the Valentine Standard Contract, the Actors' Equity Association, the London County Council re the licensing of managers, Mr. Jerrold Heather, and Mr. Robert Laccells.

The secretary also read the names of candidates for the 1922 Council, and was instructed to write certain members of the profession with this end in view.

Reports of the Nominations Committee and the House Committee were read and adopted.

A vote of condolence was passed with the relatives of the late Lord Sandhurst.

Propaganda Meeting.

On the 1st inst. Mr. Sankey, representing the Ministry of Labour, was present at a crowded meeting of the Actors' Association for the purpose of helping to elucidate the difficulties of the Insurance Act regarding unemployment. He said that some of them could by no means be settled off-hand, but he promised that if Mr. Alfred Lugg, the secretary of the Association, would send him a detailed statement of all the cases in dispute he would see that they had the full consideration of the Ministry.

The difficulties mentioned concerned the actor at £5 a week whose engagement did not continue throughout the year, and as to whether rehearsal periods were to be considered.

A question was asked as to whether the Ministry would be prepared to consider the establishment of a special exchange to deal with the theatrical profession, similar to that which dealt exclusively with the building trade and the Great Marlborough-street Exchange for Women.

Mr. Sankey said that, provided the representations had the support of both managers and actors he thought such a scheme would certainly meet with the consideration of the Ministry. It must, of course, be borne in mind that the main object of an exchange was to introduce vacancies to those seeking employment, and, therefore, theatrical managers would have to give it their support.

VALENTINE MEMORIAL PENSION FUND.

TO THE EDITOR OF "THE ERA."

Dear Sir,—The Actors' Association is endeavouring to organise two whist drives at the Streatham Town Hall on Friday, Nov. 25, and Thursday, Dec. 1, at 8.15 p.m., in an attempt to raise sufficient money to provide a pension for an actor, being a member of the Association, who has reached the age of sixty.

This Fund was started as a memorial to the great work performed by our first chairman—as a Trades Union—the late Sydney Valentine, and the first pension of the minimum salary each week for life went to the widow of our chairman. We are most anxious that 1922 should see at least one pensioner elected by the members, which course will be adopted to prevent any chances of favouritism.

Well-known actors and actresses are being asked to present prizes or donations for the purchase of same, and it is hoped that the co-operation of managers will also be forthcoming. The first prize will be fifty guineas at each drive, and many other prizes will be offered. Any person who can and will help in this way will be performing a splendid act of charity towards some aged actor who is in need of a pension.

Tickets will be on sale at the Actors' Association, the Streatham Town Hall, and other places which will be notified later.—Yours faithfully,

ALFRED LUGG,
General Secretary.

The Actors' Association,
32, Regent-street, London, W. 1.
Nov. 7, 1921.

MRS. ARIA WRITES

ABOUT FASHIONS ON AND OFF THE STAGE, AND OF MANY OTHER MATTERS.

AND bows first in acknowledgment of such privilege in the time-honoured columns of the ERA, where so many more distinguished in the past and at the present have found literary and artistic expression. And that is that.

Now to the business and pleasure of describing dress on and off the stage with all indiscretions inclusive on the proper use and abuse of all the aids to beauty for the young, the middle-aged, and the elderly; the old, not being admitted to existence.

At the moment I am giving pride of illustrated place to Mary Grey, in "Heartbreak House," at the Court Theatre, and the glory of purple and red and golden fringes well-worn with her dark hair. Mary Grey can with equal becomingness now adorn white or golden hair. I incline to a special appreciation of the more ethereal aspect of her beauty when nature is allowed its own way, and her gorgeous, tender eyes smile beneath silvery locks with the glint of gold in them. How expensive is the sound of gold and silver hair!

Edith Evans boasts a nice gown in this play, made of tawny-tinted gaberdine, glittering with bronze beads, and much personal distinction goes to its good conduct, and to her excellent evening dress of moonlight-blue paillettes, upon blue silk lace, accompanied by a blue feather fan and a beaded head-bandage.

An enthusiastic Gladys Cooperite—and their name is legion—has just been dogmatising to me upon the secret of her success in the "Sign of the Door," now running its dramatic way at the Playhouse. "She looks so essentially a gentlewoman in the first act, and thus the basis of the play is solidly sound and plausible."

I am impressed by that point of view and gratefully recall the frock of white georgette hemmed with white flowers, braced and girdled with iridescent beads that went to it making, and looks exceedingly well beneath the rose-red velvet evening cloak cut into petal shape and collared with monster red velvet roses. By the way, how admirably Gladys Cooper dresses off the stage! Keeping to one drab tint, either in stockingette or *crêpe de Chine*, I saw her several times during the Season, a long row of blue beads round her neck, and shoes and stockings of the superfine quality, to the chosen monotone. In the evening time, when she is not acting, she chooses black to enhance her fairness, and most wisely, too. Especially now when black is the idol of Parisian taste.

To return to the velvet flowered collars which had a good vogue in the early autumn, I have seen the beautiful neck of Beatrice Beckley (wife of the one and only James K. Hackett), emerging elegantly from a black velvet cloak with a large ruche of green velvet leaves at the top.

Now, however, such decorations have yielded place to fur, Kitt-fox for the thrifty and sable for the best endowed, with much come-and-go-between of Kolinski, beaver, masked rabbits, squirrel, and chinchilla. In Paris they achieve an amazing chinchilla effect with well or ill-treated hare, I believe. From Paris, too, comes the revival of goatskin, of Thibet birth, dyed all sorts of colours. I met Mrs. Brandon Thomas patronising this in an odd tone of drab—dashed with olive. I doubt not that she acquired the treasure, viâ Lenos, of Air-street, where her attractive daughter Amy, of stage fame, is putting her super-energy to good account and selling model garments at quite moderate prices.

Prices are really down, no longer is it necessary to pay £25 to secure the plain coat and skirt, but the prevailing taste for adornment by the "skins of other beasts" must involve considerable outlay especially when velvet continues at the head of the poll and not to appreciate the necessity for at least one dress of velvet is to argue yourself unknown to the best circles of costume. Not entirely is this a tragedy, since velveteen is always with us and has almost as good an effect, when the latest tale of its manufacture has endowed it with a slim suppleness.

Dance dresses of velvet have long bodices with velvet ribbon fringes reaching to the hem of chiffon or gold lace underdresses, such being amongst attractions for the afternoon dance which prevails popularly from East to West and North to South.

The décolletage to these is very slight, oval in form, collarbone just displayed, while the sleeve remains a negligible want of quantity; and always the handbag to match or harmonise is a complement of necessity.

The beaded bag has had its day and its night; fur is often now requisitioned for the job, but *ciré* brocaded ribbon may vie successfully with this, and all kinds of old embroideries and tinsel are well used; leather holds its own—and yours—and the frames of coloured ivory with *Buddha* on the knob retain some of our affections; *faute de mieux*, which can be interpreted by amber or brown-hued tortoiseshell. A novel method to adjust the jewelled monogram shows the medallion set in diamonds and hanging loosely from a short ribbon—a definitely pretty notion this.

What a deal of attention is paid to the elegant trifle, bags and hair bands, gems upon the lace gauntletted glove, and danglements of Oriental origin, from black watered neck ribbons, which do duty for the missing jade beads or pearls of our deserts.

Mrs. Herbert Waring is a past-mistress in the art of oddments, and I can trace her hand in all the best gold and flowered and fruited hair-bands which adorn lovely and unlovely women in the stalls these times. Also I have joyfully met rows of jet with ear-pendants, and there are many still devoted to the Spanish comb of dark or light natural shell, of carved ivory, or shell dyed to harmony with hair or frock. Spanish shawls accompany these sympathetically, but now the Spanish shawl must hide its graces beneath the fur coat.

"The nipping and the eager air of October," as Shakespeare has it, merges suddenly to the "Winter of our discontent"; what an apt writer was the divine William, and how invaluable to the mere journalist—me who speaks—and writes—and will write again.

And finally a word in your ear, my dear actors and actresses. Do be more chary of your favours for the benefit of others, unless you exact toll on the receipts for your own kind. The Actors' Benevolent Fund, so splendidly administered, requires money urgently. Please see that it gets it.

(Continued at foot of next column.)

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MARY GREY, IN "HEARTBREAK HOUSE," WEARING PURPLE, RED, AND GOLD.

"LOAVES AND FISHES."

Play in Three Acts, by Charles K. Ayre, Produced at the Grand Opera House, Belfast, Nov. 2.

Charlie Curran ..... Mr. Chas. K. Ayre
James Sloan ..... Mr. Walter Kennedy
Mr. Doran ..... Mr. Patrick Denley
Sergeant Lenaghan ..Mr. J. McOwen
Holy Joe ..... Mr. H. R. Hayward
Tommy Chambers ...Mr. Norman Gray
Arter Fitzpatrick
Mr. Gerald Macnamara
Auctioneer Bob ..... Mr. Wm. Black
Nelly Doran .....Miss Marion Crimmins
Mrs. Bradley ..... Miss Muriel Woods
Mrs. Small .....Miss Rose McQuillan

The action of the play takes place in a fishing village in Co. Down. Mr. Doran, a schoolmaster whose mind is obsessed with the subject of mathematics, has a pretty daughter, Nelly, who is much sought after by the local marriageable men. Her chief suitors are Charlie Curran, a youth with a sense of humour who sells herrings from a cart round the country side, and, James Sloan, a serious-minded baker.

Nelly favours the irresponsible Charlie, but as James Sloan is in a good way of business, the father looks upon him as the more suitable husband. Each of them having asked the schoolmaster's permission to pay court to her, and both being old pupils of his, he arranges that the one who best applies mathematics to the advantage of his business shall be the girl's husband.

Holy Joe, a professional beggar with a fund of religious talk, comes with his biblical quotations to request alms from the people loitering about the market place. Charlie is the only one to give him money, a shilling, and Joe prophesies that in each days' catch of fish Charlie will get the shilling refunded a hundred times. Seeing his chance, Charlie works on the superstitious minds of the country-side, and there is a five-pound note found in one of his herrings every day (put there by Charlie) and the police have to detail two men to keep the queue of purchasers around his cart in order. Sloan, on the other hand, takes the matter seriously, and evolves the fact that a cylindrical loaf looks much bigger than a cube loaf of the same weight, doing a roaring trade. Both are found out eventually. The schoolmaster decides that Charlie's scheme was only a gamble, and that Sloan's was the more legitimate and mathematical scheme. Nelly, however, shows that human interests cannot be proved by mathematics or statistics, and accepts Charlie.

The plot is very adroitly handled, and the humorous dialogue keeps the audience interested and amused from curtain rise till fall.

The author (Chas. K. Ayre) acted well as Charlie Curran; Patrick Denley as the schoolmaster handled a difficult part with credit; as did Walter Kennedy as Sloan. The Sergeant was realistically portrayed by J. McOwen. Gerald Macnamara and Norman Gray as two old fishermen were exceptionally true to life. Miss Marion Crimmins as Nelly Doran acted with naturalness and charm, and other rôles were well sustained by Miss Muriel Woods, Miss Rose McQuillan, and Messrs. H. R. Hayward, and Wm. Black.

"A CASE OF DIAMONDS."

Play in Two Acts, by Sutton Vane, Produced by Wilfred Eaton at the Palace Theatre, Ramsgate, on Monday, Nov. 7.

Hon. Charles Dorley .....Sutton Vane
John Platt ..... D. A. Clarke-Smith
Hay Wilberforce
A. Bromley-Davenport
Geoffrey Raymond .....Wilfred Babbage
Rev. James Larkin .....Percy Taylor
Nena Wilberforce .....Diana Hamilton
Phyllis Raymond .....Peggy O'Hara
Grey .....G. Black Roberts
Smith ..... Pat Henderson
Bliss ..... S. Vena

The opening scene of Mr. Sutton Vane's new detective play is the lounge of a small hotel called "Cliffville," on the coast of Cornwall. Staying at the hotel are Hay Wilberforce, a crook in league with Platt, the landlord, and Nena Wilberforce, Hay's daughter, a young girl, to some extent in league with her father. They are awaiting the arrival from France of Geoffrey Raymond, a former member of Platt's gang, and his recently married wife, Phyllis. Their errand is to discover a missing wallet of diamonds, part of a legacy to Phyllis from her aunt. They have been induced to come over by representations of Platt, that he will assist them to find the wallet, which, in fact, is in his possession.

The Raymonds arrive, and await the arrival of the Hon. Charles Dorley, on whose acuteness they rely for advice and guidance. He arrives, and displays such inanity and vacuity that Raymond is disgusted.

Platt gets a telephone message from London telling him that Sam Roberts, the famous detective, has left Paddington for Cliffville. A man, terribly injured, is found under the seat of a railway carriage of the train from London, and removed to the waiting-room, where he dies. On him are found some letters and visiting cards bearing the name "Sam Roberts."

Dorley admits to Raymond that he is Roberts, and that the murdered man is his valet, Peterson, to whom he had given the letters and cards with instructions to show them and throw Platt's men off the scent. Dorley overhears a conversation between Platt and Wilberforce, in which the murder of Mr. and Mrs. Raymond is planned. Platt departs for London, and Wilberforce sees him off.

The next scene is Platt's headquarters, a cellar in Holborn. Smith, Platt's gigantic negro retainer (dumb, but not deaf), is in charge. Platt arrives, followed by Dorley, who informs him the police are all over the premises. Platt desperately attacks Dorley, who extinguishes the lights. When the lights are turned up by him, Platt finds that he has strangled Smith. Further, Dorley has secured the wallet of diamonds from Platt's breast pocket during the struggle.

The last scene shows the return of Dorley to Cliffville, in triumph, bearing the precious wallet, and his subsequent betrothal to Nena Wilberforce, who had attracted him from their first meeting.

The dialogue is bright, and Mr. Sutton Vane has created for himself a delightful rôle, for which he is well suited, as the master detective assuming an air of light-hearted irresponsibility. He is supported by a clever company. Mr. Clarke-Smith is crisp and incisive as the leader of the criminal gang, and Mr. Bromley Davenport scores as a drunken old rascal who is yet never too drunk to lose his dignity.

Miss Diana Hamilton as the unwilling accomplice of the gang has a difficult rôle, which she interprets with fine dramatic feeling. Miss Peggy O'Hara is charming as the young wife, and Mr. Wilfred Babbage makes a favourable impression as the equally young husband. An amusing character study as a clergyman is given by Mr. Percy Taylor, and the other rôles are ably sustained by Miss G. Black Roberts, Mr. Pat Henderson, and Mr. "S. Vena."

Boors, The Chemists, 20-24, Harbour-street.

"THE FUTURISTS."

Comedy in One Act, by H. Maxwell, Produced at the King's Theatre, Southsea, on Monday, Nov. 7.

Miss Milner ..... Miss Ethel Irving
The Rev., the Marquis of Hendon
Mr. Charles Crawford
The Hon. Trevor Tressingham
Mr. Ernest L. McKeag
Lord Charles Hereward...Mr. Cyril Dane
Sir Vincent Chudleigh
Mr. Arthur Kightley
Jack Leslie .....Mr. H. K. Pearson
Richards .....Mr. Gilbert Porteous

Miss Ethel Irving made her reappearance on the stage on Monday, at Southsea King's Theatre, when she appeared in this one-act comedy, by H. Maxwell. It deals with a young lady possessed of five millions and a host of suitors. She gives a dinner party to the four principal suitors, who are "futurists" in so much as they are very confident that they are destined to be "the future Archbishop of Canterbury," "the future Prime Minister," "the future Lord Chancellor," and "the future head of the War Office." Each one of them proposes to her, and to settle the issue she asks them to vote for the man whom they consider will make her the best husband, and also an alternative choice. Each votes for himself, and gives the name of her agent as the alternative choice, simply because they conceive him impossible. This, of course, means that the agent gets the most votes, and it transpires that the witty little woman has devised this plan to get her own way. She has been in love with the agent all along, but realised that his comparative poverty would not allow him to speak.

As Miss Milner, Miss Irving acts with her usual charm and talent, and makes the utmost of the opportunities given her by the author. She is well supported, although the male members of the cast have little to do. Mr. Charles Crawford gives an excellent study of a garrulous minor canon; Mr. Ernest L. McKeag is a self-confident and egoistical young politician; Mr. Cyril Dane is a capable rising barrister; Mr. A. Kightley strikes the right note in his delineation of the Army man; Mr. H. Pearson is very good indeed as the agent; and Mr. Gilbert Porteous adequately represents the family retainer.

The piece will be seen at the London Coliseum next week.

Boors, The Chemists, 37, Elm-grove; 63, Palmerston-road.

"THE ELEVENTH COMMANDMENT."

Play, in Three Acts, by Brandon Fleming, Produced at the Playhouse, Cardiff, on Monday, Nov. 7.

Sir Noel Barchester ..Dawson Milward
John Lynton ..... Frank Esmond
Robert Ransome ..... H. G. Stoker
Norman Barchester .... Noel Goodwin
James Mountford .... Edmond Breon
Benson ..... Martin Sands
Lady Barchester ..... Grace Lane
Marion Barchester.
Dorothie M. Pidcock
Ruth Carleon ..... Viola Tree

The entire action of the play takes place in the library of Barchester Hall, the seat of Sir Noel Barchester. In a few days' time his daughter Marion is to be married to Robert Ransome. He has brought his family up in the strictest manner possible, and Marion is the one daughter who has lived successfully up to the high standard he has set. Unfortunately, the other daughter, Ruth, has earned his severe displeasure by breaking away and earning her livelihood on the stage. Sir Noel learns from a would-be blackmailer named James Mountford that the daughter he believed was the embodiment of the family honour has in fact erred far more than the daughter whom he had cast off. Marion has, in fact led a double life, has gambled, lost heavily, and in order to pay her debts sold herself to Mountford's brother, a moneylender. In desperation she appeals to Ruth to take on herself the guilt. Ruth has, in the meantime, been discovered by an old lover, who has made a fortune in America. He returns to claim Ruth, but he unexpectedly overhears Ruth admitting she is the culprit, and has forged her sister's signature. All believe Ruth guilty except her fiancé, Lyndon. By a ruse he traps her, and proves that Marion is the real sinner. The latter tacitly admits her guilt; she departs, and the hand of Ruth is claimed by the triumphant Lyndon.

Miss Viola Tree as Ruth was admirable, both in her breezy and dramatic moments. Mr. Dawson Milward as Sir Noel was the personification of a dignified member of the nobility. Miss Dorothie M. Pidcock as Marion was no less successful, her acting throughout was excellent. Miss Grace Lane was a charming Lady Barchester; Mr. H. G. Stoker was natural and amusing as Robert Ransome; Mr. Frank Esmond was well placed as John Lynton; and Mr. Noel Goodwin was very successful in the rôle of Norman. Mr. Edmond Breon earned merited applause by his convincing portrayal of Mountford, while Mr. Martin Sands ably filled the part of the butler, Benson.

At the fall of the curtain there was a call for the author. The piece is under the direction of Mr. Harold V. Neilson.

Boors, The Chemists, 38, Queen-street; 31, Albany-road.

"WHEN THE DEVIL W[illegible]."

The claim of the Play and Pageant Union, the vigorous body of amateurs in the Hampstead Garden Suburb, that its production of Charles McEvoy's play on Thursday, Friday, and Saturday of last week is the first presentation in London is not strictly correct, for it was brought to the Coronet for a few nights in 1909 by Miss Horniman's company. It has been done rarely enough, however, to be worth re-discovering by a society that aims at getting off the well-worn tracks of drama. There was some pretty good average acting. The best performances were those of Mr. Frank Hart and Mr. George Bradley. The former, although he showed signs of strain in getting the full flavour of the part of Leatherhead, the precise church-worker-cum-secretary, in the first act, gave a well-nigh perfect piece of acting in the nicely-timed inebriated scene in the third act. Mr. Bradley was the gamekeeper to the life. Mr. Philip Jewitt played the principal part of Rawlings, the author of the simple-life books, who goes to live in a chalk pit for the sake of his health. He is a very priggish young man, and Mr. Jewitt had a difficult task to make him at all likeable, although he gave a fairly good all-round performance. Miss Jean Garside looked delightful as Hopel, the would-be gipsy girl, and acted very competently throughout the play. The part might have been taken somewhat more high-spiritedly, however. Mr. Harold Jewitt inclined to over-emphasise the caddish side of the Welsh school master. Smaller parts were adequately taken by Miss Ida Ellwood, Miss Dorothy Maude, and Miss Norah Scarlett.

We have nothing but praise for the setting of the gipsy encampment. It was designed by Mr. Noel Heath, and executed by members of the society at a very small cost. The result was a most effective and beautiful piece of stage scenery.

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THE ENTERTAINMENTS TAX BURDEN.

TO THE EDITOR OF "THE ERA."

Sir,—Proprietors of theatres, after nearly nine months of indifferent provincial business, are again crying out amongst themselves about the overpowering burden of the Entertainment Tax in the British Isles.

A theatre will show a dead loss of £31 or more, according to its capacity, and the proprietor must send along, every week, a merry little cheque for a similar amount—oftentimes more.

What I am mostly concerned about is, when will the poor resident acting manager, who oftentimes has to be a gentleman at a smaller stipend than the average artisan (although he can barely afford the cost of the subscription to the Middle Classes Union, his hand being in his pocket more often than not entertaining his employer's patrons), get adequate recompense for the incessant daily labour of adding, checking, and analysing every detailed and summary return. When? When he too wakes up and says with one voice: "I want two and a-half per cent. each week of the tax imposed, for the worry and annoyance."

I think every resident manager will agree with me that it takes more time to serve the Government with multitudinous forms and formulas, than it does to post all the theatre journals and ledgers in creation. In fact, one person can be entirely employed on Entertainment Tax alone in any ordinary sized theatre.

Therefore, until proprietors, resident and touring, wake up and get this grossly unfair imposition reduced to reasonable limits, so as to allow themselves to make a living before they are called upon to pay taxes, and resident acting managers fight against the imposition of putting in several hours a day for no recompense whatever, so long will the good ship "Legitimate" remain on the rocks of despair.—I enclose name and address, and remain, yours anonymously (for obvious reasons),

SUB ROSA.

Nov. 4, 1921.

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FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

ABERDEEN.

H.M. THEATRE.—P., The Robert Arthur Theatres Co., Ltd.; A. M., Mr. H. Adair Nelson; M. D., Mr. Joseph D. Rogers.—Return visit of "Quinneys."

TIVOLI.—P., Tivoli (Aberdeen), Ltd.—A. M., Mr. W. Lothian Gilbert.—A. D. McFarlane presents revue, "Dinkie Darling."

PALACE.—P., Tivoli (Aberdeen), Ltd.—A. M., Mr. Alex Lamont; J. E. Bleriot presents revue, "Buzz Along."

Boots, The Chemists, 141, Union-st.

ACCRINGTON.

NEW HIPPODROME.—R. M., Mr. Donald O. Clark.—Mr. Tom Vernon presents the circus revue, "The Eye-Opener."

Boots, The Chemists, 89-91, Blackburn-rd.

ASHTON-UNDER-LYNE.

THEATRE ROYAL.—P. & M., Mr. Chas. Revill; A. M., Mr. Cyril Revill; B. M. & Sec., Mr Chas. Revill, junr.—Mr. Cecil Beryl's company in revival of "The Lady Slavey."

EMPIRE HIPPODROME.—P., Messrs. W. H. Broadhead and Son; G. M., Mr. H. Winstanley; A. M., Mr. Jno. Boyle; Asst. A. M., Mr. Jesse Burslem.—Heading the bill are the favourite star artists Miss Zona Vevey and Max Erard, the great organ, of course, is the big feature of their programme. Other star artists are Revill and Syd, in comedy, vocal, and dancing act; Sandy Rowan, the wandering Scot; The Cardles (Harrie and Charlie), as cockney rovers; Three Maxim Girls, clever jugglers; and Fred Walmsley, the Blackpool comedian.

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ATTERCLIFFE.

PALACE.—L., Messrs. Walker and Bennett; B. M., Mr. Arthur R. Walker; A. M., Mr. Edwin F. Gaunt; Mus. C., Mr. B. Lewis Bourke.—A good bill is contributed to by Tubby Turner and Partner, in original burlesque scena, "The Balladmongers," in songs, old and new; Arthur Lewis, speciality dancer; Alf Poole and Pauline May, in novel vocal, dancing and paper tearing act; "The Rapiers" (May and Chris), comedy acrobatic and dancing speciality; and Le Hurst, the "Postman" ventriloquist. During the week Mr. Le Hurst is introducing his novel competition at each performace, "Boxing in Barrels," for which substantial prizes are given.

BELFAST.

GRAND OPERA HOUSE.—M. D., Mr. Fred W. Warden; R. M., Mr. James M. McCann; Mus. D., Mr. S. P. Swanton.—Messrs. Grossmith and Malone, Ltd., present here the comedy "Tilly of Bloomsbury" on a return visit.

ROYAL HIPPODROME.—Director of Entertainment, Mr. D. J. Clarke; R. M., Mr. George Dobler; Mus. D., Mr. W. L. Richards.—The top of the bill here is occupied by The Two Rascals, who have again created a furore with their capitally rendered songs. The Empire Operatic Quintette have been accorded an enthusiastic reception for their "gems" from popular operas. N. Carter Slaughter and company appear in a farcical comedy, "Too Many Wives." Mr. Charles Kasrac and Miss Joan Palmer stage their act, "Merry Moments"—quite a feature of the bill; and also here are Ross and Mayer, Hebrew comedians; Alf. Sims, entertainer; Lily Lena, an accomplished comedienne with up-to-date songs; and Lola Patey, in songs and stories.

NEW ALHAMBRA.—G. M., Mr. W. Gibson Bradley.—Vaudeville here by The Kellis Trio (Messrs. Bob Keers, Jack Spottiswoode, and Dan Ellis), who appear to decided advantage in mirth, melody, and harmony.

BILSTON.

ROYAL AND HIPPODROME.—P., Mr. Edwin C. Jazon; R. M., Mr. Fred Rothery-Ellis.—Ernie King is presenting the Lancashire musical comedy, "Tickled to Death."

BOSCOMBE.

HIPPODROME.—P., South of England Hippodromes, Ltd.; M. D. Mr. Charles Gulliver; R. M., Mr Chas. H. Johnston; Mus. D., Mr. G. H. Atkinson.—An excellent attraction is secured this week in Herman Darewski, who, assisted by the Misses Chisholme, Miss Renee Burnham, and Richard Nellor, presents a veritable musical feast. Boyle Lawrence presents a gripping little play, "Belief." Excellent variety is contributed by Alf. Thomas, Berkeley and Turner, Molly Drew, and Campbell and Scott.

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BOURNEMOUTH.

ROYAL.—S. P., Messrs. David Allen and Sons, Ltd.; S. L., Mme. Gertrude Mouillot; R. M., Mr. Hubert Durbar; Mus. D., Mr. Tom Brown.—Connie Ediss is here in "Lord Richard in the Pantry."

Boots, The Chemists, 108, Commercial-rd.; 76-78, Old Christchurch-rd.; 50, Charminster-rd.; 302, Holdenhurst-rd.

BURNLEY.

VICTORIA.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—The O'Mara Opera Co., Ltd., with full London company and augmented orchestra.

EMPIRE.—P., Victoria Opera House, Ltd.; M. D., Mr. W. A. Buckstone.—C. E. Clarkson and company in a new revue, "Hello! Blackpool," including Charles Regan.

PALACE.—P., Burnley Palace and Hippodrome, Ltd.; R. M., Mr. A. Williams.—Zacharewitsch, violinist; Hanlon Brothers and Co., pantomimic absurdity; McIvor and Scott, dancers; The "Mellow Tees," male quartette; The Three Jees, comedy wire act; Black and Brown, harmony comedians; Josephine Langley, lady ventriloquist.

Boots, The Chemists, 90, St. James-street.

BURY.

THEATRE ROYAL.—P., Northern Theatres Co., Ltd.; M. D., Mr. Otto C. Culling; R. M., Mr. W. Holland; Mus. D., Mr. Harry Bridge.—"The Blue Lagoon," founded on the novel of De Vere Stacpoole, is the attraction for the week.

HIPPODROME.—P., Messrs. Broadhead; R. M., Mr. Furniss.—The "special edition" revue, "A Fantasy," is filling the bill, with Kitty Major and Tom Major in new stunts.

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BUXTON.

OPERA HOUSE.—P., The Buxton Gardens Co., Ltd.; S. & G. M., Mr. F. A. Hastings; Mus. D., Mr. G. F. Burgin.—A return visit of "Potash and Perlmutter" has proved successful, and will be followed by Gertrude Jennings' comedy to-morrow, "Love Among the Paint Pots," preceded by the one-act, "True as Truth."

HIPPODROME & CINEMA HOUSE.—L. & M., Mr. Allan Wilton; R. M., Mr. J. Pilkington; Mus. D., Mr. Reg. Goddard.—Ben Said is the variety turn for the week, as an Algerian funmaker, and a good turn, too; and Pictures.

Boots, The Chemists, 46-50 Spring-gardens.

CAMBRIDGE.

NEW THEATRE.—M. D., Mr. W. B. Redfern, J.P., D.L.; R. M., Mr. P. H. Adams; Mus. D., Mr. J. Gilly Briggs.—Harold V. Neilson presents, by arrangement with Arthur Wontner, "The Romantic Age."

Boots, The Chemists, 31, Petty Cury, 6, Market-hill, 86, Mill-rd.

CHESTER.

ROYALTY THEATRE.—R. M., Mr. H. Norcott; Mus. D., Mr. H. Tilsley.—Macdonald and Young present "The Charm School."

Boots, The Chemists, 24, Eastgate-street; 26, Eastgate-road.

COATBRIDGE.

THEATRE ROYAL.—P., Coatbridge Entertainers, Ltd.; R. M., Mr. W. Sowerby; Mus. D., Miss Frances Heath.—W. W. Kelly's company in "A Royal Divorce."

DEWSBURY.

ROYAL.—P., Northern Theatres Co., Ltd.; R. M., Mr. J. Herbert Asquith; Mus. D., Mr. J. Field.—Frederick G. Lloyd presents the musical comedy, "La Poupee."

EMPIRE.—P., Messrs. G. W. and G. E. Smith; G. M., Mr. George E. Smith; R. M., Mr. E. J. Jackett; Mus. D., Mr. E. G. Summerfield.—Sawing through a woman, P. T. Selbit's scientific feat; Verme, accordianist; Evie and Monty Fields, eccentric dancers; Chas. Falla, comedian; Remlap, juggler; Marcus, ventriloquist; The Westwoods, juggling cyclists.

Boots, The Chemists 38, Market-place.

DONCASTER.

GRAND.—P., Palace Theatre (Doncaster), Ltd.; R. M., Mr. A. E. Dobney.—Miss Madge Grey and Co. presents "Our Kid."

Boots, The Chemists, 70-71, Frenchgate.

DOVER.

ROYAL HIPPODROME.—M. D., Mr S. W. Winter; R. M., Mr. C. Taylor Lewson; M. C., Mr. W. Medhurst.—Ruby Kimberley and Jack Tully's Company present the former's musical play, "One Night of Folly."

KING'S HALL (PICTURES).—L., Harry Day Amusements; R. M., Mr. Robert Foster.—Marie Goodwin presents "A Night in a Bath."

Boots, The Chemists, 11, Cannon-street.

DUNDEE.

KING'S.—P., Dundee Theatres, Ltd.; M. D. and Licensee, Mr. W. Firth; D. and M., Mr. J. H. Oakden; Mus. D., Mr. Wm. Hartley.—Fred Barnes, the popular light comedy star, tops the bill here this week. Rex London, "the man about town," scores a big hit. And also here are The Three Morrellys, clever gymnasts; The Apolos, in a sensational act; Fred Morris, who plays the cornet and possesses a splendid singing voice; W. B. Raby, comedian; Millie Jilson, a dainty comedienne and dancer; and the Pathé Gazette winds up a very enjoyable programme.

QUEEN'S.—P., Mr. Arthur Henderson.—Vaudeville here by Mary, the blind flower-seller, in a descriptive song scena; and Harrower and Sonny, entertainers. Pictures complete.

KINNAIRD.—P., Messrs. Hamilton Bros.; M., Mr. Victor Hamilton; Mus. D., Mr. Arthur Loseby.—The orchestra, now under the direction of Mr. Arthur Loseby, discourses a specially enjoyable musical programme; the great organ selections by Mr. G. H. Miller are highly appreciated; and a film programme is also presented.

Boots, The Chemists, 14, Reform-st.

EGGLES.

CROWN THEATRE.—P., Messrs. W. H. Broadhead & Son; R. A. M., Mr. Albert Rogers.—Ernest Dottridge presents the musical absurdity, "Dots and Dashes."

Boots, The Chemists 59, Church-street

FARNWORTH.

QUEEN'S THEATRE.—P. & M., Mr. Morton Powell.—Mr. Ernest Palfreyman's musical comedy company in "Gold and Glitter."

Boots, The Chemists, 137, Market-st.

GAINSBOROUGH.

KING'S THEATRE.—L., Mr. Arthur Carlton; R. M., Mr. J. H. Stear; Mus. D., Mrs. E. E. Leaning.—Mr. Harry Mears' company are appearing here in the musical extravaganza, "How Ripping."

Boots, The Chemists, 30, Market-place.

GLASGOW.

METROPOLE, LTD. — M. D., Mr. Arthur Jefferson; R. M., Mr. John Walker.—Mr. Ernest R. Abbott's company are presenting the stirring drama "The Passions." Miss Ada G. Abbott gives a clever portrayal, and able assistance is rendered by Mr. John Johnstone and others. On Friday the company are playing "Neither Wife Nor Maid," which will prove a popular draw.

GEORGE H. RICHARDSON.

Mr. George H. Richardson, the manager of the Empire, Glasgow, and previously at the Empire, Swansea, and Empire, Finsbury Park, joined Moss' Empires in 1910. Prior to this he served in the South African War, followed by eight years' service in the Johannesburg Mounted Police. Was a concert artist in the old days, and worked the London clubs with many now well-known music-hall artists. Just forty years of age. Favourite hobby, fishing.

COLISEUM.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. L. Lewis.—Billy Merson, the popular burlesque comedian, is adding to his reputation here. His latest studies keep the audience in a state of merriment all the time he is on the stage. Jimmy Nervo and Teddy Knox appear with considerable success in fantastic frolics, and Jack and Evelyn continue to amuse with their merry-making stunts. An attractive item is presented by We Three, comprising Susie and Dorothy Belmore and Vera Vere, and the singing of Haley's talented Juveniles is also appreciated. The Yama-Yama Troupe of Japanese Wonders display their agility in striking fashion; and Harry Hemsley, entertainer, rounds off a programme of all-round excellence.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. Henry L. Bell; M. D., Mr. Henry Farmer.—Nellie Wallace, the grotesquely funny comedienne, introduces some new numbers. Other notable artists on the programme are Milton Hayes, elocutionist; the Stanley Brothers, Danish phlegmatics; Haydn Wood and Dorothy Court, who, assisted by Miss Lily Mackenzie, present a delightful musical act; Al. Tack, who walks on his head; Wattie Prince, a phenomenal dancer; and A. D. Robbins, the Canadian cycle tamer, assisted by a capable company.

OLYMPIA.—Lessees, Artistes' Agency, Ltd.; R. M., Mr. David Bowie; Mus. D., Mr. John Henderson.—Herbert Betts and Fred Marsh, in the funny absurdity "Troubles," are doing well; and Mackenzie Murdouch, with his violin, is always popular here; the Saidos, in "On Holiday"; Tom Raymor, comedian; Ida Lyndon, comedienne and dancer; R. D. Willey, the wizard of the clubs; and Luke White, coon vocalist, are all excellent turns.

Boots, The Chemists, 101-105, Sauchiehall-street.

GREENOCK.

KING'S THEATRE.—P. & M., Messrs. A. B. and J. J. Wright.—Mr. Chalmers Mackey and company enter the second and concluding week of their engagement here, presenting for the first half of the week "Rollicking Rory" and for the latter half "The Shaughraun."

Boots, The Chemists, 24, Hamilton-st.

GRIMSBY.

PRINCE OF WALES.—M. D., Councillor J. H. Curry; A. M., Mr. S. S. Hawdon; Mus. D., Mr. J. Bingley.—Mr. Arthur Bourchier's company, including Daisy James, in "At the Villa Rose."

PALACE THEATRE.—M., Mr. H. C. Chapman; Mus. D., Mr. T. Stevens.—Alex Daimler and Dora Eadie, in new burlesques; Ernie Reem, entertainer; Nichol and Martin, with two cycles and a ladder; Frank Wilson, instrumentalist; Irene Trio, vocalists and dancers; Percy Val, acrobat; Bobbie and Beattie, in a comedy railway scena.

Boots, The Chemists, 108, Cleethorpe-road.

HEBBURN.

THEATRE ROYAL.—L., Mr. J. Grantham; M., Mr. E. Grantham; Asst. M., Mr. J. Sherwood.—Mr. R. R. Taylor is presenting the revue, "Joy Flips."

HITCHIN.

BLAKE'S THEATRE.—P., Blake Bros. (Theatres), Ltd.; R. M., Mr. Will Rolston.—J. Bannister Howard's company present "The Blue Lagoon," on Monday, Tuesday, and Wednesday.

PLAYHOUSE.—P., Hitchin Playhouse Ltd.; R. M., Mr. R. A. Brown; Mus. D., Mr. L. G. Shrive.—The Lovick Jewels, in an instrumental and vocal scena; Tina Paynola, mimic of instruments, animals, &c.; and pictures.

KING'S LYNN.

THEATRE ROYAL.—L., Lynn and District Amusements, Ltd.; R. M., Mr. R. Gerald Balls.—Macdonald and Young present "The Maid of the Mountains."

Boots, The Chemists, 43-44, High-st.

LEAMINGTON.

THEATRE ROYAL.—Sole Owner, C. Watson Mill; Mus. Dir., Isaac Hudson.—Donald Keir presents his musical comedy, "Pearls."

COLONNADE THEATRE.—R. M., John Halifax.—Artist: Billie Camp, burlesque comedian; pictures, &c.

Boots, The Chemists, 162, The Parade.

LEICESTER.

ROYAL OPERA HOUSE.—Sole P., Mr. Milton Bode; B. M., Mr. W. R. King; Mus. Mr. Walter W. Waddington.—A first visit is being paid here by Mr. Percy Hutchinson's company in "A Little Dutch Girl." The principal parts are in the capable hands of Miss Dorothy Viggers (Princess Julia), Mr. Angus Strong (Prince Paul), Miss Lily Duval (Countess Eloise de Graussy), Mr. Reginald Palmer (Captain Constantine Posch), Mr. Leedam Stanley (Baron Bomba).

THEATRE ROYAL.—Sole L. and M., Mr. Milton Bode; B. M., Mr. W. R. King; A. M., Mr. Will L Clement; Mus. D., Mr. John H. Vann.—"The Coastguard's Daughter," presented by Mr. E. Hill Mitchelson's popular repertory company. The various parts are well taken by Miss Violet Carlyle, Miss Elsie Clarke, Miss Monica Holmes, Miss Sadie Speight, Messrs. Bertram Oates, Stanley W. Healey, A. Wilson Wynne, Ted Mooney, H. W. Henderson, Geo. Walkley.

PALACE THEATRE, LTD.—C. & M. D., Sir Oswald Stoll; A. M., Mr. Trueman Towers; Asst. A. M., Mr. Thomas J. Phillips; Mus. D., Mr. John W. Lowe.—An entertaining variety bill is contributed to by George Bass, the popular comedian; "Jerry and Co., Builders"; Delino, New Zealand's wire wonder; Harry Herbert, comedian; Anderson and Nash, in novelty comedy act; Miller and Canning, playing the dickens; and pictures.

PAVILION THEATRE.—P., Macnaghten Vaudeville Circuit, Ltd.; B. M., Mr Joseph Lawrence; Mus. D., Mr. Fred Britcher.—"Items," presented by the Percy Leonard's Productions, is paying a successful visit here. In a good cast are Teddy Worth, Wee Georgie Harris, Reg. Marshall, Leon Gaschelle, Ida Taylor, Sister Ray, &c. Pictures.

Boots, The Chemists, 9, Belvoir-street; 301, Belgrave-gate.

MARGATE.

HIPPODROME.—P., Margate Hippodrome, Ltd.; R. M., Mr Jack Binns.—James Salter in "Naughty! Naughty!"

MIDDLESBROUGH.

OPERA HOUSE.—L., Mr. J. C. Imeson; Asst. M., Miss Morton; Mus. D., Mr. Albert Chidzey.—Mr. Nevill Graham's London company are presenting here the charming comic opera, "Peri, the Slave of Love."

HIPPODROME.—P., North of England Cinema Co., Ltd.; A. M., Mr. W. S. Gibson; R. M., Mr. Frank E. Parker; Mus. D., Mr. H. J. Waldron.—Good class variety turns and high class pictures continue to draw large audiences here.

EMPIRE.—P., Empire Palace of Varieties (Middlesbrough), Ltd.; M. D., Mr. William Bastiman; A. M., Mr. Gerald Spencer; Mus. D., Mr. G. Hopkins.—An all-round variety company includes Lole and Her, in a clever musical comedy sketch; Agnes Croxton, in her song-scena, "Lilac Time"; Billy Sunday, comedian; Mabel Costello, vocal comedienne; Theo Ward, in a smart musical performance; Ellis Barriston, in good songs; and the Meteor Trio, in a sensational flying act.

Boots, The Chemists, 17, Corporation-road.

NORTH SHIELDS.

THEATRE ROYAL.—P., The Theatre Royal, North Shields, Ltd.—M. D., Mr. Horace Lee; A. M., Mr. Sydney Hellyer; Mus. D., Mr. John Sutherland.—Mr. John Anderson's company in revue, "Oh! Harry."

BOROUGH THEATRE.—P., Messrs. Thompson and Collins; G. M., Mr. G. F. Hill; R. M., Mr. James Johnson; M. D., Mr. C. H. Lavender.—Hiawatha and his squaw Minnihaha, with their educated chimpanzees, and pictures.

Boots, The Chemists, 15-17, Saville-street.

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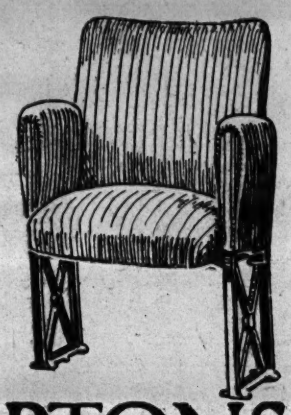

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OLDHAM.

GRAND.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. H. Kilrow.—E. Lewis Waller's Tours, Ltd., present the musical success, "Afgar."

PALACE.—P., Oldham Empire Theatre of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Shorrocks.—The Beswick Twins top the bill in a really clever act presented by Fred Kitchen. June Mills appears with success in song, comedy, and patter, assisted by William Innes. Kenna Brothers, the Funny Airmen, are funny; and the Brothers Anarlo again prove successful. Jean Andrews sings delightfully. Jack Clevoner is smart with his concertina. Frank H. Fox is very good in comedy character songs, and the Palace Pictures conclude.

ROYAL.—P., Oldham Empire Theatres of Varieties Co.; G. M., Mr. E. Dottridge; A. M., Mr. E. Lionel Cole.—The Millage Repertory Company present "Her Kingdom of Love."

Boots, The Chemists, 40-42, Mumps; 28, Market-place.

OXFORD.

NEW THEATRE.—P., The Oxford Theatre Co., Ltd.; M. & S., Mr. S. C. Dorrill; Asst. M., Mr. W. F. Smith; Mus. D., Mr. C. F. Trevor.—Matheson Lang's own company is here for the week with "Carnival." The cast includes Murray Carrington and Margot Drake.

Boots, The Chemists, 1, Queen-street; and 120, St. Aldates, Carfax.

PAISLEY.

THEATRE.—S. P., Mr. E. H. Bostock; M., Mr. Harry W. Pinchon; Mus. D., Mr Bert W. Stephens.—Macklyn Productions present their Scotch revue, "Gee Whiz!"

RINK PICTURE AND VARIETY PALACE.—S. P., Mr. E. H. Bostock; M., Mr. Richard Lever; Mus. D., Mr. Felix Hamilton. The Soga Trio, Japanese trick artists; Fred Hengler, conjurer; The Delaware Four, singers and dancers; and pictures.

PENTRE.

GRAND.—P. & M., Mr. W. E. Willis; Mus. D., Mr. Wilfred Ludlow.—Here this week Mr. Billy Merrick and his dancing girls present the sparkling revue "Cherries."

RAMSGATE.

PALACE.—P., Mrs. Reeve Sanger; R. M., Miss L. M. Bridges; M. D., Mr. A. Williamson.—Mr. Sutton Vane in his new play, "A Case of Diamonds."

Boots, The Chemists, 20-24, Harbour-street.

READING.

COUNTY.—P., Mr. Milton Bode.—Messrs. Macdonald and Young's company in "The Lilac Domino."

PALACE.—Pattman and his organ, assisted by Miss Irene Flanders; Leslie Newby; Les Zesuras; Eric Dudley; Harry Stafford, Clown Argo.

Boots, The Chemists, 90-91, Broad-st.; 2, Duke-street.

REDDITCH.

PALACE.—R. M., Mr. William Howgate; Mus. D., Mr. Gus Heck.—Messrs. Armitage and Leigh's repertory company present "The Hypocrites," "The Blindness of Virtue," and "With Edged Tools."

Boots, The Chemists, 3, Evesham-st.

RUGBY.

HIPPODROME.—P., Rugby Hippodrome, Ltd.; M., Mr. Courtenay Arundel.—Harry Leaton presents "Bow-Wow," a musical revue, featuring George West as leading comedian, assisted by Billy Robertson. Castle Roy Trio contribute a smart turn.

Boots, The Chemists, 26-27, High-street.

SALFORD.

PALACE.—P., The Salford Palace, Ltd.; M. D., Mr. Adan Young; G. M., Mr. Bert Vasco; A. M., Mr. Horace Cocks.—Gertie Gitana, Jose de Moraes, The Fayre Four, Paul Stephens, Norman Osborne, The Three Neslos, Brothers Obo.

ROYAL HIPPO.—P., Messrs. Wm. Hy. Broadhead & Son; R. A. M., Mr. Fred Bernado.—"Gay Fleurette," presented by the Oxford Production Co.

Boots, The Chemists, 277-279, Chapel-street; 95-97, Regent-road; 404, Regent-road; 191, Eccles New-road.

SOUTHEND.

HIPPODROME.—M. D., Mr. Chas. Gulliver; R. M., Mr. E. H. Neighbour; Mus. D., Mr. Chas. H. Meek.—British Vaudeville Productions present the London Hippodrome success, "Joy-Bells."

Boots, The Chemists, 130, High-street.

SOUTHPORT.

OPERA HOUSE.—P., Southport Opera House and Winter Gardens Co., Ltd.; A. M., Mr. A. Walker.—Mr. Frederick Harrison's company is here this week in "Mary Rose."

PALLADIUM.—M. D., Mr. D. J. Clarke; A. M., Mr. R. Singleton.—Carl Hertz occupies the premier position in this week's attractive programme. Other turns are Manuel Vega, comedian; Barnes Bros. and Watson, jugglers; Wm. Henglan, vocalist; Four Maxwells, dancers; Benson Gray, ventriloquist; and Sisters Gannon.

PAVILION THEATRE.—Sole L., Mr. G. W. Bell; A. M., Mr. P. Artimgstall.—The attraction here is the Albert Denville stock company in "Moths."

Boots, The Chemists, 25, Chapel-street; 383-391, Lord-street; 2, Chapel-street; 143-145, Lord-street.

STIRLING.

ALHAMBRA.—M. D., Mr. Jack M. Calder; R. M., Mr. Geo. Webster; Mus D., Mr. Jas. Running.—Mr. J. Alexander's Grand Opera Singers; Fred Davies, ventriloquist; Ian McLean and Betty Atwell; The Two Imps; Jack Stancey, entertainer; The Great Van Bern.

STOCKPORT.

THEATRE ROYAL.—Sole O. & M., Mr. Charles Revill; A. M., Mr. John Revill; B. M. & S., Mr. Charles Revill, junr.—Fred Le Cren's revue, "She Slipped."

HIPPODROME.—P. & G. M., Mr. J. H. Stansfield; R. M., Mr. E. J. Lyons.—Tom Davies Trio, motor cycling in mid-air; Larry Lewis, comedian; Violet King, musician; Curret and Verena, dancers; Cinque and Valet, styled "The human billiard table"; Denise and Jan, vocalists; and Gilbert and Chapman, comedy duo.

Boots, The Chemists, 26, Bridge-st., Brow.

SWINDON.

EMPIRE.—P., Wiltshire Entertainments Co., Ltd.; M. D., Mr. Alfred Manners; Mus. D., Mr. Oswald Bentley; S. M., Mr. William Cooper.—Mr. J. Chas. Imeson presents here "The Gipsy Princess."

Boots, The Chemists, 27-28, Bridge-st.

TONYPANDY.

EMPIRE.—P., Mr. W. E. Willis and Son; R. M., Capt. W. Willis; Mus. D., Mme. Gunter Phillips.—A fine attraction here is the Royal Carl Rosa Opera Company in well-known operas.

WESTCLIFF.

NEW PALACE.—R. M., Miss Florence Dean; Mus. D., Mr. Adam Seebold.—F. Leslie Moreton and Guyton Heath's company in "His Lady Friends."

Boots, The Chemists, 105, Hamlet Court-road.

WHITEHAVEN.

THEATRE ROYAL.—P., The Grand Theatres, Ltd.; M., Mr. Stanley Rogers; R. M., Mr. Hinge.—Mr. Leon Vinè's company is engaged here in the play "Three Weeks."

YORK.

THEATRE ROYAL.—L. & M., Mr. Percy Hutchison; A. M., Mr. Follett Pennell.—Mr. Charles Doran's Shakespearean company.

EMPIRE.—M. D., Mr. William Peacock; R. M., Mr. Bertram Sinclair.—Walker, the wizard of the Navy; the Ilott Quartette; Weyman and Co., Ethel Castaldini; Charlie Rich; R. B. Livsey; W. G. Watts, Frank Merry; Jack Kellino.

Boots, The Chemists, 30-31, Coney-st.

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WEDNESDAY, NOVEMBER 9, 1921.

A THEATRICAL LABOUR EXCHANGE.

THE official from the Ministry of Labour who attended the meeting of members of the Actors' Association last week gave the assurance that if the sections of the entertainment industry could get together and formulate a workable agreement by which a labour bureau office could be reserved to deal exclusively with theatrical people, the Ministry would give the proposal sympathetic consideration. The question, however, should be very closely considered before the Association commits itself to a policy which might prove somewhat in the nature of a millstone.

Advantages and Disadvantages.

A Government Department directly responsible for the finding of employment for unemployed actors and actresses has its advantages, but there are also disadvantages—and very serious ones.

The principal benefit that would accrue to the person seeking work is that he would be placed in touch with a manager without being charged a commission. To make the arrangement effective, it would be necessary that every manager should support the exchange, but it is doubtful if an employer would be likely to transfer his business from an agent he has dealt with for years and place himself at the mercy of a bureau.

The gravest danger is that the scheme will standardise all actors who come under its regulations. For instance, a person who is found employment by a Labour Exchange must take that employment or lose benefit. If the Exchange sent an artist to a manager who was willing to pay the minimum, the artist would be obliged to take that employment at the sum offered, or put himself out of benefit. An artist who had been drawing much over that figure previously would accordingly be brought down to the level of the small-part man. Moreover, if he were engaged for a small part, and he considered that he was worthy of a better, he could not refuse to carry on without forfeiting his claim to benefit.

Unemployment Insurance.

The question of whether an artist earning over £5 per week for a certain period of the year and unemployed for the rest of the time is eligible for unemployment insurance, is to be referred for a ruling on the subject. At the time of writing, the ruling has not been given, but it is almost a foregone conclusion that, even if the artist works for only a few weeks in the year, he will not be eligible.

To allow an actor or actress who is earning £5 per week to draw unemployment insurance means creating a precedent which will have very far-reaching effects if other professions, trades, or businesses claimed the same privilege. And it cannot be extended to one without the others.

The establishment of the proposed Exchange—always assuming the managers are prepared to support it—would be of benefit only to the members of the profession who are drawing between £3 and £5 per week; and then it would be a questionable benefit! In the eyes of the State the person drawing over £5 per week is supposed to be saving enough to keep himself in case of unemployment.

As things are at present, the actors and actresses who are drawing less than that sum are adequately catered for. The State, in return for the sum charged weekly for insurance, is legally bound to try and find employment—whether or no a special Exchange is established—and is bound to pay unemployment benefit if it cannot provide that employment. It is questionable, therefore, whether a special Exchange is needed. Actors at present come under the heading of "Professional and Clerical Workers," and special Exchanges exist for that class. If the Exchange does not attempt to find work for the artist, then it must continue to pay the unemployment benefit, and actors should see that the State is not allowed to escape its liabilities by placing the responsibility for the success of a special Exchange upon the shoulders of the profession generally.

THE "ABRAHAM" LINK.

UNITY OF TWO GREAT NATIONS.

By PAUL KAY.

I am afraid that the title of this, what it may please people to call an article—that the title may seem, not only to represent a pathetically feeble attempt at punning, but to be a trifle too flippant for an austere thing like the play of "Abraham Lincoln," and I admit I have not a little hesitated, out of sheer respect, before finally deciding to use it.

But it is so apt—to me it is so apt, it is so trite—to me it is so trite, that—well, here it is!

"The 'Abraham' Link." In full, "The 'Abraham Lincoln' Link."

I do not feel too happy—already you will notice two hesitations; there is a third, consequent upon my natural timidity when it comes to being asked to write for the papers—I do not feel too happy about singing the praises of "Abraham Lincoln." They have been sung, and sung, and sung, so loudly and often, that the songs are household songs; wherefore I do nothing new. But "Abraham Lincoln" is now, you

MR. PAUL KAY.

see, "presented" by me in various sizes of type, and I take it I should not be fulfilling the laws of "niceness" too well were I to hint that the thousands of people who don't just happen to have seen "Abraham Lincoln" should do so—whilst I am in charge of the Box Office!

However, I am most certainly—here is one of the two reasons for the "hesitation" title—I am most certainly going to take advantage of this place to urge for Mr. John Drinkwater's wonderful work, to be associated with which I am tremendously proud, that at this present time it should be regarded and used as one of the most potent agents in the great bringing together, and bringing more closely than ever, of the two mightiest nations in the world—a bringing together for ever that is the object of the momentous conference about to be begun in my native capital of Washington.

The Spirit of Lincoln.

In "Abraham Lincoln" is the Spirit of Abraham Lincoln, and so bodily is that Spirit brought in that one can almost think of it as the Spirit itself, and not as a play—not mere "mimic action," as the author himself calls it.

And is not a listening to the words, a feeling of the presence, of the Spirit of Abraham Lincoln just the very thing we need for the utter, supreme consummation of our two nations' desires to understand? I need say no more.

This is, no, no "Go to my Scala Theatre!" I feel that sufficient is a realisation of the Spirit being there, or even that the Spirit has been brought back and has being in the printed pages of Mr. Drinkwater's book. Thousands have seen the play at other theatres, and those thousands who have seen it can tell those thousands who have not—or, at least, those thousands who have no opportunity.

I write the foregoing in all conscience because I am so proud to be the controller of "Abraham Lincoln" at such a time as this, on the eve of my Washington's welcome to your greatest men.

The English Theatre.

The other link? Just this. I want to pay a full-hearted tribute to the conduct of your English theatre. I am all American—I am a stranger to the English methods and manners.

And I am wonder-struck by the cordial camaraderie that existed from the very moment I entered the doors of the beautiful theatre in which I now write. From my general manager to my humblest employee I have been held, not as "something new and simple" (I told them I was that when I started), but as a somebody who was supremely capable of advising and acting on the most enormous policies (theatrical policies are very enormous), and of doing it in such a finished manner as would do utmost justice to a Cabinet Minister.

Yet I was always advised and prompted with a courteous deference that makes me acknowledge it in print with all the eagerness I am capable of.

Loyal Support.

There is, to me, a great link between all people in your English theatre. To me they all are bound up in one huge desire to make everything go, and go like steam. The co-operation is wonderful. Among the "deck hands" there are trade unionists, but what of it? They are, in your theatreland, constructive, not destructive, trade unionists; and if they must have an extra payment because they have done two minutes of overtime work they take the payment as much as loyal unionists as anything else, and do the work—as they do all their work—in such a spirit as utterly alienates from my mind all ideas of the "mechanical-ness" that, when I first came over, I was led to believe was a big feature of the British labourer!

Being "in management" may not be always being "in ha'pence" . . . but, come what may, there will always be, stored in my memory's bank, many "ha'pence" of gratitude for a most loyal and delightful support.

"DEBURAU."

A Comedy by Sacha Guitry, in an English Version by Harley Granville Barker, Produced at the Ambassadors Theatre on Thursday, Nov. 3.

Jean Gaspard Deburau	Robert Loraine
Marie Duplessis	Madge Titheradge
Monsieur Bertrand	Michael Sherbrooke
Robillard	John Howell
Laurent	Leslie Banks
Laplace	J. Henry Twyford
Justine	Gladys Gaynor
Madame Rébard	Collette O'Neil
Clare	Jeanne Casalis
Clément	Edward Mervyn
The Barker	Bruce Winston
The Money-taker	Cherry Carver
The Prompter	Harley Merica
Madame Rabouin	Beverly Sitgreaves
Charles Deburau	Bobbie Andrews
A Young Man	Ivor Novello
A Doctor	Thomas Weguelin
A Lady	Cathryn D'Elaine
A Journalist	Stafford Hilliard
Marie Duplessis' Maid	Cherry Carver

The biographical play seems to be winning for itself a permanent place upon the British stage; witness "Cyrano de Bergerac," "Abraham Lincoln," "Deburau," and the forthcoming "Will Shakespeare." In the case of "Deburau," presented by Mr. H. M. Harwood at the Ambassadors Theatre on Thursday last, M. Sacha Guitry, the author, has taken certain liberties with his subject, liberties which are no doubt permissible with so nearly legendary a character as that of the famous creator of Pierrot.

We are introduced to Jean Gaspart Deburau at the little Follies Theatre in Paris, where he has achieved a triumph and earned wide renown in "The Death of Pierrot." We see the performance in progress, watch the cheering audience depart, and observe how Deburau's favour is sought by various unknown and impressionable ladies, whose advance he checks by showing them a portrait of his wife, and asking their opinion of her beauty. At this point, however, M. Guitry introduces no less a celebrity than Marie Duplessis, Dumas' famous "Dame aux Camélias," and Deburau, hitherto unmoved, falls an instant victim to her charms.

A few months later, after a blissful period as her lover, Deburau is abruptly discarded by the lady (who, though only nineteen, appears to have more than her share of worldly knowledge) in favour of a younger and more attractive suitor with a bottomless purse.

Inherited Genius.

Seven years pass, and we find Deburau, failing in health, retired from the stage, and deserted by his legal wife, living in poverty and an attic with his son Charles, a handsome stripling of seventeen with a taste for the stage—a taste which his father makes every effort to eradicate. Deburau himself, despite his ill-usage at the hands of the fickle Marie, still cherishes his love for her, and lives out his idle days in the hope and belief that she will sooner or later come to him again. In due course his prayer is answered, and Marie comes to his attic, but at the instigation of one of his friends, and only for a brief visit, in order that she may persuade him to be examined by her own doctor. The doctor, ignorant of his patient's identity, diagnoses the actor's trouble as nervous disorder, and advises him to seek relief in a visit to the theatre to see—Deburau. This rekindles Deburau's ambition, and on hearing that a despised rival now occupies his old position at the Follies Theatre, he determines to throw off his lethargy, and take up his work again in his old rôles. This he does, in a revival of the "Death of Pierrot," but it is too late. The old skill and personal magnetism are no longer at his command; his acting is wooden and uninspired. he mimes clumsily, falters, and is howled down by the audience. Sadly Deburau accepts the inevitable, and quits the stage for ever. One consolation, however, remains to him; his son, who has inherited his passion for the theatre, reveals an unexpected ability, and as the curtain falls for the last time the old actor is eagerly coaching the youngster in the part of Pierrot, in order that he may appear upon the stage that very night.

In this English version of the play, Mr. Granville Barker has made use of rhymed verse, and, with the exception of a few such anachronistic expressions as "down and out," "giving one a pull," and a line or two suggestive of W. S. Gilbert, the result is excellent.

A Fine Performance.

Upon Mr. Loraine the bulk of the acting and responsibility naturally devolve. He makes the most of his opportunities—notably in his long soliloquy on Love, and in his advice to his wayward son on the subject of acting as a career. In his earlier scenes he presents a dignified and faintly pathetic figure; later, when poverty has descended upon him, he gives an admirable illustration of petulant invalidism. One can imagine, however, that the part of Deburau would be more suited to the Gallic temperament of M. Guitry than to that of Mr. Loraine; now and again the latter, especially in certain phases of his love-making, seems a shade too English and business-like. But it is a long part and a difficult one, and these are small blemishes upon a fine performance.

As the Lady of the Camelias, Miss Madge Titheradge has only one big scene, and otherwise not very much to do, but she acts with a grace and charm that urge one to overlook the shallow, trivial side of Marie's character. She contrives admirably to suggest the period and locale of the play.

Of the others, Mr. Bobbie Andrews is extremely good as Deburau's son Charles, and Miss Beverly Sitgreaves as an evil-minded, machiavellian old woman. Mr. Michael Sherbrooke gives an admirable little sketch of a grasping theatrical manager, and Mr. Thomas Weguelin, as the doctor, makes a short but satisfying appearance. The rest of the company do all that is asked of them in their small parts, and do it well.

THE DRAMA IN AMERICA.

"The Claw"—Indifferent Bachelor Play—Bedroom Farce Without a Bed—Sir Harry Lauder's Success.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Oct. 22.—"The Claw," in which Lionel Barrymore is appearing at the Broadhurst Theatre, is an adaptation of one of the earlier plays of Henri Bernstein, entitled "La Griffe," and is a study of Parisian political corruption. It affords Mr. Barrymore an opportunity to depict the retrogression of a man from the vigour of middle life to the decay and senility that precede his death. It is a study of a man who sells his soul for a drab—to use the phrase which Achille Cortelon himself uses when he has reached the depths of despair and disillusionment. Cortelon is a newspaper publisher who has won his renown and his little prosperity as a leader among the Radicals of French politics. He falls in with a scheming and artful woman who becomes his second wife, and begins at once to corrupt and exploit him. He is finally caught in some dirty work that she has planned, whereupon she runs off with a young and wealthy admirer, leaving the old politician sitting tearfully at his desk, enfeebled in mind and body. A mob stones his house, and he cannot remember the speech of defence he has planned. But death comes to his rescue. Cortelon's degeneration is portrayed by Mr. Barrymore with uncommon skill, and Irene Fenwick acquits herself well as the wife. Arthur Hopkins has produced the play in a highly praiseworthy manner.

"A Bachelor's Night."

At the Park Theatre the above-named farce, by Wilson Collison, is the current attraction. A note in the programme seeks to disarm criticism by admitting that the piece contains the usual opening and shutting of doors and people appearing and disappearing. The plot starts with a maid who lets several young women in various stages of negligée into her bachelor employer's apartment for shelter while he is supposed to be away on a fishing trip. The excitement that ensues is caused by the bachelor's unexpected return—unexpected, that is, by everyone except the audience—and the mistake made by his mother in supposing that one of the young women is his fictitious bride. The newspaper notices were anything but favourable.

"The Demi-Virgin."

This piece may be described as a bedroom farce without a bed, although in the second act the bed is two rooms beyond and in the last act it is in the adjoining room. The chief characters are a husband and wife who believe themselves divorced, and discover later that they are mistaken. Most of the fun is in the first act, which is laid in a Hollywood moving picture studio. The husband and wife are screen stars, and most of the other characters are "movie" players. The piece derives its title from the fact that the wife has left her husband on their wedding night. Produced at the Times Square Theatre, the farce has been adversely criticised by the newspapers for its suggestiveness. Avery Hopwood is the author. Hazel Dawn and Kenneth Douglas are the principal players.

A New Gillette Play.

William Gillette will shortly appear in a new play, written by himself, entitled "The Dream Maker."

Lauder at the Lexington.

Sir Harry Lauder has had a succession of full houses at the Lexington Theatre all this week. He sings one or two new songs and several of his older ones, entertaining his audience for over an hour.

"Blossom Time."

The haunting melodies composed by Franz Schubert, arranged with good taste and discretion by Sigmund Romberg, fill the new operetta at the Ambassador Theatre that bears the above title. The book, by Dorothy Donnelly, deals with certain incidents in the life of the famous composer, giving a lovable impression of the man whose music is at first unplayed and unsung, and showing his extraordinary shyness and tenderness. Bertram Peacock, as Schubert, appears in an effective make-up, sings exceedingly well, and gives a dramatic and faithful portrayal. Olga Cook is a charming Mitzi, and Howard Marsh is excellent in the tenor rôle of Baron Schober. Produced by the Shuberts, the piece won enthusiastic approval, qualified only by somewhat severe criticism of the "comic relief."

"Beware of Dogs."

William T. Hodge sounds a comic warning against "man's best friend" in his latest play, now running at the Broadhurst. "Beware of Dogs" is a comedy about the experiences of a man who leaves the city for the country and sets out to board dogs for a living. Everything goes wrong and his place becomes a nuisance to the neighbourhood, until he turns on his enemies and finally wins their goodwill. He also wins a wife. Strange to say, he attributes his fortune and his misfortune to dogs. Mr. Hodge, who writes the plays in which he appears, is always amusing and in this piece, as in previous ones, he is, as the saying goes, "the whole show."

AS YOU LIKE IT.

Can nine men out of ten give the name of the new Lord Mayor? As Shakespeare puts it, "New-made honour doth forget men's names."

* * *

Apropos, of which, this is the one week in the year when the "Show" does not necessarily mean a theatrical performance.

* * *

A few nights ago, W. J. Rea appeared in "Abraham Lincoln" for the 800th time. That made his 799th Rea-ppearance.

* * *

Let Rea and Abraham Link-on much longer.

* * *

"A policeman may not prevent queues," says the Home Secretary. But he may stop gee's.

* * *

Anyway, what policeman *could* stop a queue? As soon as his back was turned, people would start lining up again on the "queue t"!

* * *

The queue is the manager's barometer. When the people are lined up, he knows his pocket will be lined, too.

* * *

Fred Terry's mascot on the golf links is an old, much-mended pair of trousers. Suppose he calls it his lucky patch?

* * *

Is Ellen Terry going to be made a "Dame" at last? The authorities have been a dame long time about it!

* * *

"By Jove! By Jingo!" is now dead. Since Julia's announcement, it has been supplanted by James, by Jove!

* * *

Julia James's story, in three acts:—Act 1, The Nursery—Doll. Act 2, The Stage—Fuss. Act 3, The Church—Dollfus.

* * *

This weather is making people husky. As they rush to the chemist's, they cry, "Ah—hoarse! Ah—hoarse! My kingdom for a lozenge!"

* * *

So Margot is to act the "Silent Lady." Won't it be a change?

* * *

Yes, that's the part Mar-got. And poor pa got none!

* * *

"Cuts in Cairo," runs a headline. And some of the costumes are said to have rents.

* * *

I have nephews, bedad, by the score,
And yearly their number increases,
Some are at sea, and others ashore,
But in Aldwych you'll find are "My N. ces."

ROBERT LORAINE AND MADGE TITHERADGE
in "Deburau" at the Ambassadors.

WE HEAR—

That Mr. Oscar Asche does not intend to alter anything in 'Cairo" at the behest of the Council of Public Morals.

* * *

That as a matter of fact Mr. Asche does not even know who the Council are.

* * *

That the name of Pietro, the dancer in "Spangles," at the Palladium, conceals the identity of Major Fine, who during the war had an extraordinary career.

* * *

That Gaston Palmer's most difficult trick, the catching one half of a French billiard cue on the other, after both parts have been tossed in the air, took him six months' daily practice to master.

* * *

That the new game Put and Take is very popular in the dressing-room.

* * *

That the J. H. Barnes testimonial matinée, which was to have been held at the Alhambra on December 8, has been unavoidably postponed until the New Year.

* * *

That Mr. George K. Arthur, the Kipps of the films, is shortly joining the Co-Optimists at the Palace.

* * *

That Sir J. Martin Harvey is bringing back the old Lyceum days with his revival of "The Only Way" at that house.

* * *

That Granville Barker is longing to see an incompetent actor booed off the stage.

* * *

That some of the veteran artists at the Variety Ball danced as nimbly as any who took the floor.

* * *

That Kenelm Foss, the well-known British film producer, has just added Matheson Lang to his already big list of stars.

* * *

That Robert Loraine's delivery of the long and beautiful speech in "Deburau" is alone worth a visit to the Ambassadors.

* * *

That the bars have been restored at the Scala Theatre, so that refreshment at the intervals is assured.

THE VARIETY WORLD.

Vaudeville Club Snooker—Music While You Wait—Ladies' Guild Supper and Ball—New Playlets in Preparation.

Vaudeville Cup Snooker.

Entries are now being registered for the Vaudeville Club Snooker Handicap (Apollo Cup). Those who have entered up to date are Mr. Dave Carter, Mr. Percy Wright, Mr. Tom Case, Mr. Bill Manning, Mr. W. Bankier, Mr. Dad Frazer, Mr. Tom Webster, Mr. Lew Lake, Mr. J. Leland, Mr. Carr Lynn, Mr. Gus Garrick, Mr. Claude Ginnett, Mr. Dick Crawford, Mr. J. Clark, Mr. A. Malzy, Mr. D. D. Pyfor, Mr. Lionel Carson, Mr. P. Berney, Mr. Lew Stephen, Mr. Fred Curran, Mr Donald Davis, Mr. Joe Young, and Mr. D. Richards. The handicap will commence on Friday, November 18. Intending competitors should hurry up, for the list closes shortly.

Another Little Dutch Girl.

Felicitations to May Moore Duprez, the Jolly Little Dutch Girl, and her husband, Bertram C. Grant, on the arrival yesterday (Tuesday) morning of another little daughter.

"30 Minutes of Music."

Herman Darewski, the popular composer of popular songs, makes his first appearance in London on the variety theatre stage at the Palladium on Monday afternoon next. Mr. Darewski, who calls his turn "30 Minutes of Music," will attempt to prove that fox-trots and one-steps can be played on the organ as well as on the instruments usually associated with jazz music, and, further, that the king of instruments can be made to produce new and novel effects.

Another interesting item is that in which Mr. Darewski will show the public how he writes his tunes. Members of the audience will be invited to hand up lyrics and verses which Mr. Darewski will set to music before their eyes. He will be assisted by the Misses Chisholme (violin and piano) and Miss Renee Burnham (soprano). Miss Clarice Clare (soprano), Mr. Martyn Green, and Mr. Richard Nellor, a tenor with a beautiful voice. Mr. Darewski and his orchestra pay a return visit to the Alhambra on Sunday evening.

Daisy Dormer's Indisposition.

Miss Daisy Dormer returned to town yesterday (Tuesday), and is rapidly recovering from her recent operation. The popular comedienne will, however, rest until Nov. 28, when she resumes her engagements.

Royal Performance at Hippodrome.

The King has approved of the following programme selected from many submitted to him by Mr. R. H. Gillespie, managing director of Moss' Empires, for the Royal performance to be given at the London Hippodrome, on the evening of Nov. 25 in aid of the Variety Artistes Benevolent Fund:—

Blaney and Farrar, burlesque rag-time exponents; Five Petleys, aerial comedians; Milton Hayes, comedian with a philosophy; Marcelle and Partner, "Sportsmen"; G. S. Melvin, Scots comedian; Billy Merson, comedian; Malcolm Neil, basso; Rebla, juggler; Renee and Godfrey, juvenile dancers; Ella Retford, comedienne; Samoiloff's Lighting Scene, "The Valley of Echoes" from "The Peep-Show"; Squire, Fairney and Jones, musical trio; and Fred Sylvester, and his boy comedians.

The performance, it should be noted, is an evening one, and not a matinée as stated last week. A word of congratulation, too, should be added to Mr. Harry Marlow, who was instrumental with Mr. Gillespie in obtaining the Royal approval for the performance.

Music Hall Ladies' Guild.

The general meeting of the Music Hall Ladies' Guild will take place in the Board Room of the Variety Artists' Federation (by kind permission), 18, Charing Cross-road, W.C., on Tuesday, Nov. 22, at 3 o'clock. Lady de Frece will preside.

Lady de Frece has kindly consented to remain in office as president for the ensuing year. Mrs. Charles Coborn and Miss M'Lita Dolores have been returned as first and second vice-president respectively.

The Committee are giving a supper and fancy dress ball at the Savoy Hotel on Sunday, Dec. 4, in aid of the orphans of the variety profession. Tickets will be 30s. each. Lady de Frece will preside, supported by Mr. R. H. Gillespie.

The Committee gratefully acknowledge a gift of boots and shoes from Miss Lottie Albert.

"Nighthawks."

The underworld of the Down East river slums is the subject chosen by Mr. John G. Brandon for his one-act play, "Nighthawks," which he has just completed for Miss Janet Alexander and Miss Dulcie Greatwich, and which they will produce shortly on the music hall stage. With strong situations and strong parts the play should prove as great an attraction as the author's other well-known sketches, "Yellow Fang," "Dragon's Claw," "The Frenchwoman," and "Leaves of Memory." There will be special scenery and music for the production.

Chirgwin's Farmyard.

G. H. Chirgwin, who has now quite settled down as mine host of the Anchor Hotel, Shepperton, tells us that it was a fine sight recently to see Commander George Barrett, the well-known comedian, and young Jim Chirgwin wheeling a barrow-load of potatoes and cabbages to feed the White-Eyed Kaffir's pigs. There will evidently be Christmas fare in plenty at the Anchor, and Chirgwin may expect many visitors during the festive season.

George Barrett in New Sketch.

George Barrett, the well-known comedian, will, we hear, be presented by Norman Lee and company in a new farcical sketch in a few weeks' time. Bookings are now proceeding.

M.H.A.R.A.

The 1,216th meeting of the Executive Committee of the M.H.A.R.A. was held on Wednesday, November 2, when the following members were present:—Messrs. Cecil Morley (vice-chairman of the committee, who presided), J. W. Cragg (hon. trustee), Harry Marvello, Billy Hale, Fred Herbert (V.P.), Barry Ono, Alf Herald, George French, Will Titman, Dan. O. Scott, J. Miller Sutcliffe, and C. Douglas Stuart (secretary). The minutes of the last meeting were read and confirmed. A letter was read from Mrs. Waugh, stationer, of Cork, resigning from the agency, and it was decided to appoint the same hotel as the V.A.F. in that town. Dr. Hardy, of Dewsbury-road, Leeds, was appointed hon. medical officer to the Association for Holbeck. Mr George French was co-opted a member of the committee. The list of nominations for the positions of chairman and vice-chairman of the committee was read. It was decided that, prior to the ballot, all those nominated should be asked if they desire to stand, and if they have been nominated for both positions, which they prefer to stand for.

"The Futurists."

Miss Ethel Irving will appear at the London Coliseum next week in her new sketch, "The Futurists," the production of which at Southsea is noticed in another column.

Hetty King in New York.

Hetty King made a great success on her initial appearance in New York at the Winter Garden, giving four songs, including "My Birthday," "The Poppy Show," a sailor song, and a Scotch soldier song. At the conclusion of her act the popular male impersonator was accorded the heartiest of receptions, and was the recipient of many beautiful bouquets.

"What About Brighton?"

Concluding her engagement with "Mr. Manhattan" recently at Huddersfield, Ladas Ismay is now rehearsing a new comedy sketch, entitled "What About Brighton?" which she hopes to produce at Barnsley at the end of the month, with Sheffield to follow. Nellie Wigley will be responsible for the incidental music.

Congratulations.

Congratulations to Mr. S. Fortescue-Harrison, the genial manager of the Bristol Hippodrome, and his wife, who on Tuesday celebrated their silver wedding.

Capt. London.

During the absence of Chris Marner, who is taking two weeks' vacation, Capt. London, the genial manager of the Willesden Hippodrome, is in charge at the Palladium.

New Sketch for Ernie Lotinga.

Ernie Lotinga will shortly produce a comedy sketch by Norman Lee, in which he has an amazing adventure with Mary Queen of Scots.

"Chauve-Souris" for Coliseum.

The "Chauve-Souris" company will appear at the London Coliseum for the fortnight commencing on Monday. M. Balieff's entertainment will occupy the stage for about an hour, and the programme will include Porceleine de Sevres, Russian songs of Sentiment, a Parade of Wooden Soldiers, La Grande Opera Italiana, a Musical Snuff Box, Black Hussars and Gypsies, and Katinka.

Employment Agency.

The L.C.C. Public Control Committee have decided to hold their annual meeting for the licensing of employment agencies on the morning of Friday, Dec. 2.

The Terriers.

At the meeting on Sunday last, Eddie Gray officiated as W.T.; Braddy Shaw as V.T.; Walter Norman, G.C.; W. Welsh, W.I.; Billie Stewart, W.D.; Miller Sutcliffe, Y.B.; Fred Day, organist; and Arthur Were, secretary.

A hearty welcome was extended to W. H. Atlas and Fred Fields, upon their re-appearance in the Kennel.

The Order heard with deep regret of the death of Terrier Reginald Prince, and after the usual business had been transacted, the Lodge was closed as a mark of respect to the late member.

The birthday celebrations will take place on Sunday. All Terriers in or near town are asked to attend the meeting of the Order. The initiation of Mr. Barry Barnes is also fixed for Sunday next.

"Silver Star" Musical Box.

One of the surprises of the Variety Ball at Covent Garden last Thursday night was the Lawrence Wright Box, which was fitted up with shining "Silver Stars" and various musical instruments. When the band played "Silver Star" for the second time the refrain was repeated from the box by two cornettists, and small "Silver Star" brooches were dropped amongst the dancers.

"The Tears of An Irish Mother."

Much enthusiasm marked the appearance at both houses at the Empire, Stratford, of Mr. Horatio Nicholls, the well-known composer, last Friday, when he conducted his new number, "The Tears of An Irish Mother," which Mr. Talbot O'Farrell was singing there throughout the week.

A. C. Astor.

After five weeks' absence in the provinces, Arthur Claude Astor is back in town this week, and is topping the bill at the Hammersmith Palace. At the present time Arthur should be playing an American season, but we hear that he is busily engaged on an extensive bee farming scheme at Worthing, for which he has recently acquired additional property.

Marie Dayne.

That clever young artist, Marie Dayne, who during her long stay at the London Hippodrome played many of the principal parts, is among the company of Albert De Courville's "Hullo! Canada," and reports to hand this week tell of her success in taking up the part of Shirley Kellogg during the latter artist's temporary absence from the cast.

Duke of York at Empire, Sheffield.

The Empire Palace, Sheffield, was en fête on Friday, when by the kindness of the directorate, a matinée was given in aid of King George's Fund for Sailors. The performance was honoured by the presence of the Duke of York, who was on a visit to the city. The Duke was received by Mr. R. Sidebotham, the popular manager of the Empire, and Mrs. Rollinson and Miss Lee, the local organisers of the Fund, and on his arrival in the main body of the hall was greeted with loud cheering. The Duke was accompanied in the box by the Lord Mayor, Ald. W. F. Wardley, Earl Fitzwilliam, Mr. Arthur Neal, M.P., and Commander Grieg. As the Duke entered the box, two little girls, Miss Rollinson and Miss Nellie Sidebotham presented him with a box of chocolates, which was smilingly accepted. The programme was contributed to by artists appearing in Sheffield during the week, and local entertainers. The arrangements were well carried out, and the Duke expressed his satisfaction to Mr. Sidebotham, with whom he shook hands on leaving the hall. The building was beautifully decorated, and a guard of honour of ex-Naval men, under Lieut.-Commander L. Jackson, was in attendance.

Poli in Town.

This week, at the Palace, Hammersmith, Poli, the cartoonist, is presenting his new act in town for the first time. Surrounded by an attractive setting, Poli provides a clever and amusing performance, and concludes his entertainment by sketching members of the audience who care to accept his offer of a presentation portrait. Quite an original entertainment, and deserving of the hearty reception given it on Monday evening.

A Sheffield Majority.

On Saturday Mr. C. W. Ramsay, of the Oxford Picture House, Sheffield, completed twenty-one years' residence in that city. He went there in 1900 as assistant manager to Mr. F. W. Purcell, at the Theatre Royal, where he remained for three and a half years, when he was appointed manager of the Alexandra, which post he held for over ten years, when the historic house was acquired by the Corporation in connection with their street extension schemes. Being interested in several picture houses at that time, Mr. Ramsay has since devoted his energies in that line, and is associated with half a dozen halls in his adopted city, where he holds the record of being longest in continual management in Steelopolis.

"The Bohemians."

Formerly known as the "Pro Tems" Sports Club, "The Bohemians" played their first football match the other week against the Elmstead Club, resulting in a win 2—1. The following Saturday they were not so fortunate, as the Ideal Film team beat them by 5—1. The objects of this newly-formed club are to promote good fellowship and to assist in raising funds for charities. Mr. Lew Evans captains the team, with Dan O'Scott as vice-captain, and Eric Lugg has been appointed treasurer. All communications may be addressed to the Hon. Sec., Derek Norris, The Pan Rooms, 57, St. Martin's-lane, W.C.

Hilda Nelson.

At the Palace, Manchester, this week Hilda Nelson is concluding a provincial tour in the North, and after taking a holiday at Harrogate will make her reappearance in town at the Palladium on the 28th inst., when she will present that artistic musical scena, "Gems of Melody," for the first time at this house

Dorothy McBlain.

At the London Coliseum on Monday week that delightful artist, Dorothy McBlain, will make her reappearance in town. It is not generally known that prior to her début on the Halls a little more than twelve months ago Miss McBlain gained much useful experience on the legitimate stage, and made her début under the late Sir Herbert Tree at His Majesty's Theatre.

Jack Warman.

The "stick of mirth," Jack Warman, has just concluded a 16-months engagement as principal comedian in "Jack in the Box," and is resuming his single act this week at the Pavilion, Liverpool. Jack should have resumed last week at Manchester, but was obliged to rest owing to influenza.

Elsie Carlisle.

At New Cross, Elsie Carlisle proved an excellent deputy on Wednesday evening last, and was so successful that she was retained for the remainder of the week. Miss Carlisle will probably be seen in an important production towards the end of the year.

Billy Caryll and His Guys.

At the South London last Saturday Billy Caryll kept up Guy Fawkes Day in traditional style! He collected a band of local children, and marched them across the stage, singing lustily their popular guy song, much to the delight of the audience, who greatly appreciated this topical touch. One of the youngsters—about four years old—made a particular hit in a Robey-like make-up, and had to take several calls, and also appeared in the finale of the revue. Billy gave the new star the necessary to buy a present to remember his stage début. The revue is at Tottenham this week, and concludes its London season at Walthamstow.

Billy Danvers.

Occupying a prominent position on the programme at Shepherd's Bush last week, that popular comedian, Billy Danvers, was responsible for much merriment for his original comedy material. Billy is now away in the provinces for a few weeks, and returns about the middle of next month to commence rehearsals for the Lyceum panto., in which he will again be associated with George Jackley.

Doing His Duty.

Quite a mild sensation was caused at a theatre in the provinces the other week by Ed. J. Huxter, who now opens his act, "Inebriate Revels," from the auditorium as an inebriated would-be member of the audience. After a search for his ticket and an altercation with the check-taker, who leaves him in disgust, he makes his way on to the stage via the tabs. A local constable on duty in the circle also made his way on to the stage, via the stage door, and enquired of the stage manager the whereabouts of the "drunk," as it was his duty "to put him inside." The constable was greatly surprised, and made a hasty exit when informed that the "drunk" was very much sober, and a member of the current week's company.

THE VARIETY BALL.

SPLENDID EFFORT FOR CHARITY.

The variety profession's great offensive against those fell enemies, poverty and sickness, was launched at Covent Garden Opera House on Thursday, and continued with flying colours into the small hours of Friday morning. Though every box appeared to be full, and the floor was crowded, prominent people in Society were conspicuous by their absence, but the profession was well represented, and the Variety Artists' Benevolent Fund and Institution should derive an appreciable addition to its resources thereby.

Triumph of Organisation.

The Committee, headed by the President, Mr. James W. Tate, and with Mr. Harry Marlow as Organising Secretary, had achieved a triumph of organisation. The vast auditorium had been suitably decorated, a special scheme of lighting, by means of Chinese lanterns, had been erected in the dome, and the huge stage had been transformed into a sort of Gothic hall in which the excellent buffet and the two splendid bands were installed. Over the band hung a magnificent Eastern canopy, and on the various tiers, the boxes, decorated to the individual tastes of the occupants, added still further splashes of colour. The Lawrence Wright "Silver Star" box, with Mr. Talbot O'Farrell in great prominence, was particularly resplendent.

Whole-hearted Support.

Practically everybody who is anybody in the profession was there—managers and artists alike. The theatrical side, mindful of the help rendered by variety artists at the Garden Party each year, sent a particularly strong contingent. Mr. Leslie Henson was there to provide much comic relief from his "Sally" box; the Co-Optimists were there in force, Miss Sari Petras was there, in fact, every London theatre was represented, and many a provincial theatre, too. The managerial side had done their bit as well. Both Sir Oswald Stoll and Mr. R. H. Gillespie had taken boxes, for instance. The music publishing firms, such as Lawrence Wright Co., Francis and Day's, and Feldman's had their boxes, too. Never was such unanimous support seen before. And as for the music hall artists themselves, they filled the place to overflowing, many of them sacrificing a night's work and making long, uncomfortable journeys to be present. Prominent variety boxholders were Mr. Horace Sheldon, Mr. Harry Green, Mr. Billy Merson, Mr. George Robey, and Mr. Jimmy Tate.

On the Floor.

The merriment and jollity among the parties in the boxes was only equalled by the light-hearted gaiety of the many-hued crowd of dancers which thronged the floor. Dancing started at ten, and by midnight the crowd was so big that one could hardly move about. Still, everybody obviously thoroughly enjoyed themselves, and the ardent jazzers expressed great satisfaction with the two bands, including Corelli's Windeatt's Orchestra. In the midst of it all, Tom Titt, "The Era" cartoonist, was dashing hither and thither, making lightning caricatures at half-a-crown a head, for the benefit of the Fund. The revellers fell willing victims to Tom Titt's pencil, and in this way over £10 was realised. Other stunts there were Mr. Alfred Lester as an Italian Band-It, holding benevolent folk up to ransom; displays by the pick of the London beauty choruses; and exhibition dances by popular ballerinas. Seldom was there such a riot of fun and splendour, and four o'clock came all too soon. It was like the good old days at Covent Garden Balls—only more so. Congratulations to all concerned, and may the financial result exceed their most sanguine hopes!

Who Were There.

It is, of course, impossible to mention by name all those present, but the following list of names will serve to show that the attendance was a fully representative one:—Mr. George Grossmith, Mr. George Graves, Mr. and Mrs. George French, Mr. Talt Gardener, Mr. James Cavanagh, Mr. Ernest Edelsten, Mr. Stanley Lupino, Mr. William Moore, Mr. and Mrs. Leslie Henson (Miss Madge Saunders), Mr. Horace Sheldon, Mr. and Mrs. Wm. Gray, Mr. C. Foster Marner, Mr. Harry Green, Miss Anne Forrest, Miss Gertrude Lawrence, Mr. Dave Carter, Mr. Fred. Russell, Mr. Lew Lake, Miss Cecilia McCarte, Miss Della De Meroda, Miss Irma Lorraine, Mr. and Mrs. Harry Luken, Mr. Irving Marks, Mr. Charles Coborn, Miss Lottie Albert, Mr. Oscar Osborn, Mr. Laddie Cliff, Miss Phyllis Monkman, Miss Babs Valerie, Mr. Davy Burnaby, Mr. and Mrs. John Harcourt, Mr. Allan Prior, Mr. Ernest Wighton, Miss Dorothy Vaughan, Mr. and Mrs. Talbot O'Farrell, Mr. and Mrs. Lawrence Wright, Mr. and Mrs. Worton David, Mrs. David Poole, Mr. Billy Leonard, Miss Sari Petras, M. Muk. de Jari, Mr. Ernest Milton, Mr. Freddie Bentley, Miss Cressie Leonard, Mr. Horace Reeves, Mr. Fred Lamport, Mr. and Mrs. Billy Bleach, Miss Derra de Meroda, Mr. and Mrs. Fred Day, Lois Barker and Percy Tarling, Miss Ruby Wilson, Mr. Edwin Clapham, Mr. Cyril Valli, Miss Annie Croft, Mr. Reginald Sherland, Mr. Frank Boor, Miss Clarice Mayne, Mr. Stanley Lupino, Mr. Arthur Margetson, Miss Anita Elson, Mr. Harry Preston, Mr. Sol. Joel, Miss Marie Kendall, Mr. and Mrs. Alf. Hyam, Miss Marie Courtney, Mr. Cyril Perrier (of "Bretts" and the Palais Royal), Miss Bessie Clifford, Miss Edie Day, Mr. Charles Fountain, Mr. Lew Stephan, Miss Heather Thatcher, Mr. Kid Lewis, Mr. Melbourne Inman, Mr. Jay Laurier, and Mr. C. Douglas Stuart, secretary of the Fund.

"THE ERA" CARTOONIST AT WORK.

The top row shows Billy Merson, supported by "Kid" Lewis, begging for mercy from Tom Titt ("The Era" Cartoonist), who, dressed as a Polish noble, and urged on by a confederate, is collecting half-crowns for the Fund at the point of the pencil. The figures below can be easily recognised as George Grossmith, J. W. Tate, and Jay Laurier, enjoying the scene, quite oblivious of the fact that their turn was to come. In the right hand corner is Stanley Lupino's caricature of Tom Titt in his war-paint.

"PRIVOLITIES."

Revue, in Eight Episodes, by George Ray, Music by Harriett Barnett. Produced at the Bedford on Nov. 1.

Messrs. Ray's new revue, which had a gratifying reception on Monday at the Bedford, has plenty of comedy and some good singing and dancing numbers. In the fun-making Mr. Fred Morgan takes pride of place, his dame study causing hearty laughter. He is a most resourceful comedian. Mr. Matt Morley, too, is very funny throughout, and a decided asset to the humorous side of the show. One of the best items in the revue is the dancing of De Vere and Welbo, who gave three dances. Each reveal remarkable agility and technique. Miss Decie St. Clair is principal lady and sings well with Mr. Harry Arthurs a capital light-comedy man. "Blue Bird" and "Babby o' Mine." Miss Mavis Grahame acts cleverly in "The Unwanted" scene, and sings the finale effectively. Mr. Will Sellers at the piano, the Jazz Band, and a "Ray" beauty chorus add to the success. Mr. Bert Ray is musical director.

M.H.A.R.A. PRESIDENTS.

TO THE EDITOR OF "THE ERA."

Dear Sir,—At the last annual general meeting of the Music Hall Artists' Railway Association I made a hasty remark to the chairman that there had only been three presidents since the Association was formed, namely, Dan Leno, Harry Randall and Bransby Williams. At the moment I forgot to mention two others who had held that position—the late W. H. Clemart and Joe Elvin. As you alluded in your report to my observation, would you kindly allow me, through your columns, to make this alteration?—Yours faithfully,

C. DOUGLAS STUART.

THE OPEN ROAD.

WHOM SHALL WE MEET ON THE WAY?

We have received many letters of appreciation regarding the suggestion which emanated from Robb Wilton, that we publish the various routes traversed on Sunday by car owners, but the list given below could be considerably increased, and we should be glad if all those who use the road would send us a list of their journeys. The suggestion has been made that motoring artistes should adopt a distinctive badge; also that they should form a club of their own, but the matter has not gone beyond discussion in the dressing-room. It has been proposed that a meeting of those interested be arranged somewhere in town and a committee formed. The following will be on the road on Sunday:—

Osborne and Perryer, Newport to Leicester.
Phil and Phlora, Manchester to London.
Jack Barty, Southsea to Kingston.
Leslie Strange, Southsea to London.
Billy and Doris Harley, St. Helens to Preston.
Robb Wilton, Birmingham to Newcastle.
Bruce Green, Manchester to London.
Mart and Pep, Blackpoole to Bristol.
Fred Duprez, Devonport to London.
Ernie Mayne, Manchester to Liverpool.
Hilda Nelson, Manchester to London.
Georgie Wood, Derby to London.
Jack Lane, Hanley to Bristol.
Cycling D'Ormondes, Leeds to London.
Three Neslos, Manchester to London.
Talbot O'Farrell, Brighton to London.
Brothers Hanaway, Rotherham to Norwich.

At the performance at the Moss Empire Theatre, Sheffield, last Friday, in aid of King George's Fund for Sailors, at which the Duke of York was present, the following appeared:—Arthur Villiers, Bert Neilson, and Arthur Clifford. These bookings were all arranged through Fred Reynolds, the Sheffield agent.

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THE LONDON MUSIC HALLS.

VICTORIA PALACE.

Noni, the famous French clown, and Horace, his clever accomplice, had the audience on their side throughout their entertainment at the Victoria Palace on Monday. Noni appears as a comical poilu with a big trombone, made welcome by Horace, who harasses him thereafter with his saxophone. Noni allows his laughing audience a brief respite while Horace sings "Mammy" with pleasing effect. Noni next appears in the tight-fitting black costume and eccentric hat, and his entrance with a conertina is the signal for a burst of applause. He finishes, after much brilliant burlesque business, with "La Traviata," in which Horace joins him.

G. S. Melvin is a talented, original comedian, whose dancing deservedly arouses vociferous appreciation. He shows great ingenuity in his make-up and selection of backgrounds, the first being a toyland farm with yellow cattle on wheels, before which he appears, a restless, dapper little figure, singing "Cheerio, Cheerio, Cheerio!" His next item is a seaside scena, and he sings "Bobbing in the Sea" clad in a striped bathing costume. His last number is perhaps the best, as a stoker, who sings "When the Stormy Breezes Blow," and dances the hornpipe. He is a graceful dancer, neat and quick, and light of foot, and his terpsichorean success aroused a firm demand for an encore, for which he gave a semi-sentimental Scottish ballad, "Mary Dear," with further dancing.

Betty Barclay and George Glover are prime favourites at this theatre, and Glover's clever gramophonic entrance makes a big impression. They score off each other in their usual breezy, easy fashion, and Glover rises from the ridiculous to the sublime with his sympathetic rendering of "Trooper Johnny Ludlow."

Mr. Fred Karno's music-hall burlesque, "Mumming Birds," is a classic among laughtermakers. It goes as well to-day as it ever did, and Jimmy Russell's interpretation of "The Saucy Boy" leaves nothing to be desired. Edgar Cooke as the "Inebriated Swell" in the box aroused great enthusiasm with his comedy business, and Frank Lawton keeps them laughing with his dramatic actor study and as the hero of a wild and hilarious operatic skit, in which Fred Louin does some amusingly villainous work as Jacobus.

Vivian Foster, the vicar of mirth, keeps the house in roars of laughter, and Lily Ryton's singing is much enjoyed. Duncan and Godfrey are as popular as ever, appearing as a sailor and his newly-acquired better-half, who indulge in the usual cheery cockneyisms, singing "No Time like Honeymoon Time"

FINSBURY PARK EMPIRE.

The Two Bobs—Alden and Adams—are presenting their pleasing singing turn here this week, and their popularity shows no sign of abatement. The cheery and intimate nature of their act remains one of its greatest assets, and on Monday the audience showed its approval in vociferous applause, "It's a Cert," "Italiano," and "Pennsylvania" being greeted with enthusiasm. Walker's clever Juveniles contributed their amusing singing and dancing act, and De Busse, one of the best of "vagabond" musicians, played operatic selections and ragtime with equal facility. Ike and Will Scott, with "Soon Be Back in London Town," and as an encore their "Blind Musician" scena, had a fine reception, and Elkins, Fay and Elkins sang with excellent effect "My Sweetheart of Yesterday" and "Go to Sleep My Little Pic," both finely harmonised. These were followed by an agile dance, a double recall resulting.

King and Benson, a very popular pair here, have numbers exactly suited to their animated style in "Tally Ho," the lady cutting a fine figure in an ultra-smart riding habit, the boisterous and tuneful strains of popular hunting songs alternating with the witty sallies of the performers; and the Cycling Brunettes, in their latest act, "Defying Gravity," provide a fitting finale to a fine bill. Mr. J. Macdermott, the courteous manager, is assiduous in his attentions to all.

BATTERSEA PALACE.

Mr. Fred Spencer occupies a prominent place on the bill at the Battersea Palace this week, and on Monday had a hearty reception. His "Mrs. 'Arris, of The Sunday 'Erald,'" is a gem of clever and funny characterisation. He opens with Mrs. 'Arris on Bolshevorism, following it with Mrs. 'Arris's Adventure in the Toob. The lyrics are smartly written, the patter being excellent, and Mr. Spencer knows how to deliver it. A capital act this.

Lottie Lennox, the popular chorus comedienne, does well, and a singing competition adds to the attractiveness of her act. Alva Harvey is a dainty vocalist and dancer, her second contribution deserving special mention. Teddy Hart and Zena Carol are a good comedy duo, and Seph Jones does excellently as the Singing 'Cellist. Mena Madge, a smart soubrette and dancer, Alchin, the novel entertainer at the piano, who is also a conjuror, and Sid Howard and his comedy hoops complete. Mr. Walter Thornton is Mr. Fred Baugh's resident manager here.

PUTNEY HIPPODROME.

Nellie Wigley, "Prince Charming," is one of the best of principal boys, and her work in the current bill at the Putney Hippodrome is in keeping with her fine reputation. Handsomely attired in a blue-and-silver costume, she gives a splendid rendering of that excellent song, "Playthings." She next sings "That Dear Old Home," and afterwards, before the "tabs," that haunting song, "It's All Over Now." Jack Riskit and Betty mingle some wonderful trapeze work with "conversationalistic comedy," and Bernard, a card conjurer with a very ingratiating manner, quickly becomes a favourite. Billy Bennett is a fine comedian with a keen sense of humour, and his burlesque songs and recitations obtain for him a very hearty reception. His first song, "No Power on Earth Can Pull It Down," is cleverly written.

Elsie Gregory is a pretty and versatile little lady. She opened with a brilliant performance on the piano, consisting mainly of London operatic airs, passed on to the violin and played equally brilliantly on that instrument, then sang a crowning little song delightfully, concluding with as graceful and agile a dance as one could wish to see. Wilson Hallett, with his impressions of little children, is a great success; and the Hengler Brothers are a couple of unusually fine comedy acrobats.

An item of particular merit this week is the one-act play, "Devil's Tinder," written by John G. Brandon, and presented by Miss Mary Mayfren, who plays cleverly the leading part. The sketch affords fine acting chances to the five members of the cast, who, besides Miss Mayfren, are Miss Evelyn Taylor, Miss Rita John, Mr. Fred Waller, and Mr. J. E. Stevenson. "Devil's Tinder" was uncommonly well acted, and thoroughly deserved the enthusiastic approval it received.

HAMMERSMITH PALACE.

A. C. Astor is making a great success at the Hammersmith Palace this week, his ventriloquial work with the figure of a page-boy being very fine. Ina Hill delights the audience with her rendering of "My Dearest Heart" and "Memory of a Song." Willie Rouse scores with his patter and work at the piano. The Hanlon-Charles Troupe give a very attractive show of aerial and trampolin gymnastic work.

Loftus and Gilbert present a capital American act, entitled "Serving Two Masters," by Ben Barnett. Henry Ludlow plays well as the Master. S. Joynson Powell does good work as the Man, and Dolly Bert Gilbert is excellent as the Woman. The Phil Rallis Trio are responsible for much fun in their new absurdity, "How to Get Sober." Cooper and Lait, with their clever burlesque, are very popular. Both Daley and Mabel do excellent work, and were called before the curtain. Poli is a clever caricaturist, his portrait of Prince of Wales being specially good. Julian Rose was in his best form in his Hebrew eccentricities, both monologue and song, and had to give a short song before the curtain.

STRATFORD EMPIRE.

Roxy La Rocca, the wizard of the harp, presents his new comedy scena, "The Italian Street Busker," here this week, and wins high favour. As a street busker he is railed at, but he eventually finds sympathy, and the episodes arising give him ample opportunity not only of displaying his art as a master of his instrument, but of proving he is possessed of no little histrionic power in the delivery of a poem. Roxy had a very gratifying reception, and the new scena promises to be most popular.

Marcelle, with his unique partner, the sea-lion, proved another favourite item, the animal earning all the applause he considered his due. Pierce and Rosslyn were as merry as ever in "A Whirl of Melody," and Ray Wallace also not a whit less clever in mimicry and entertainment at the piano. Jay Laurier is a comedian of infinite jest, and wins further laurels. The Poluski Brothers, in their Sexton Blake and Sherlock Holmes episode, are most amusing; and with The Flemings, in their artistic creations in alabaster, a programme of first-class worth is completed.

CHISWICK EMPIRE.

The inimitable humour of Mr. George Carney is sufficient to set everyone in good humour, and so this clever comedian found at the Chiswick Empire on Monday, when he sang, joked, and convulsed his audience. Miss Ethel Hook adds to her list of laurels with her wonderful contralto; fresh from his conquests in "Mary," that delightful artist, Alec Regan, was assisted at the piano by Ronald Stafford; Olive Fox and Clarkson Rose also greatly please everyone with their efforts; and a good word is due to merry and popular Patti Loftus. Then there is that engaging coon, Stewart Morton—irresistibly droll, and Maisie Wood adding to the good things provided; and Goodfellow and Gregson are welcomed with a show of genuine enthusiasm, and merit every bit of it.

NEW CROSS EMPIRE.

Oswald Bemand's clever troupe of trained pigeons are at the New Cross Empire this week. The little pets are almost human in their obedience to the trainer's every gesture. Winifred Ward, in immaculate male attire, sang of London, and has a very pleasing and engaging presence, and her only fault was that we did not have enough of her. The O'Gorman Brothers kept the audience highly amused with their cross-talk; their jests are well on the topical side. "Early to Bed and Early to Rise" was one song that went well; another was, "Better Get Back to the Farm." They also dance well, and are accomplished high-kickers. Harry Weldon gave his burlesque "Mississippi" song, and his excruciatingly funny boxing act, which kept the house in one long roar.

Miss Olga Morselli, the clever violiniste, was heartily acclaimed for her finely-rendered selections, including the waltz from "Faust," Miss Elsie Upton being an excellent accompanist. Scott and Whaley were great favourites, their comic "Hawkshaw, the Detective," kept the laughter at full pitch. Whaley's piano playing and his "announcement" go as well as ever. Bob Anderson's polo pony as an arithmetician, is wonderful. There seems to be a perfect understanding between Bob and the pony, and counting the audience, adding up a four-line sum on the blackboard, giving the days he would like to work in the week, etc., are among the many marvellous accomplishments of this intelligent and well-trained animal.

CAMBERWELL PALACE.

The roaring of lions and the snarling of bears reverberated through the Camberwell Palace on Monday night. Moving pictures of wild animals seemed turned into moving and savage realities. And it was the art of Takio with his wonderful imitations that thrilled all those present. Skill with the lips and mouth are also brought to perfection in the ventriloquial scena of Arthur Brough, and his dialogue with "Jim," a porter at Waterloo, creates much merriment.

Popular Sammy Shields turned us all into football enthusiasts, and he took us to the Sheffield United and Chelsea match. His engaging (more or less) conversation with rival devotees of the sport provoked much hearty laughter. Maidie Scott's merriment was infectious. She simply bubbles over with happiness in her song "I Want to do a Lot of Things." Moore and Roby, the repartee girls, certainly live up to their programme description, and they are a vivacious and very popular pair.

Bromley Carter gave us some new impressions of sermon delivery in his "Reconstruction of the Clergy"; the clever evolutions of the Billy Vardell Trio were amazing; as were the efforts of the Mafuziang Manchu Troupe; and fun, fast and furious, runs all through Ernie Lotinga's sketch, "Her Husband." The orchestral selections, conducted by Richard Crean, added greatly to the enjoyment of the audience.

"TALMA."

AT THE PALLADIUM.

Tragi-Comedy in One Act, by Henry Hertz, Presented at the Palladium, on Monday, Nov. 7.

Talma ..... Mr. Henry Ainley
Dr. La Place ..... Mr. Sydney Bland
Mimi Gerrard ..... Mrs. Ainley

As a study in character, the cleverly-written little play is a good deal above the class of sketch that is seen on the halls; but its reception at the Palladium on Monday is sufficient indication that there is a public for a really good thing when it can get it. The principal part had the advantage of being acted by Mr. Henry Ainley. He played the character of an old French actor who lived in the 18th century. Talma is dying, and he recalls various death scenes he has played on the stage, acting some of them so realistically that the physician in charge is completely deceived. His one desire is for his own death to be as really dramatic as those of his plays, and when he does die it is in such a quiet way that the physician is again deceived, this time only to find that the great Talma has played his last great part.

Mr. Ainley gave a magnificent piece of acting, portraying the dying actor's genius and humour in a most convincing way. A capital little study of the physician was given by Mr. Sydney Bland, and Mrs. Ainley did well as Mimi Gerrard, a young actress who comes to pay homage and seek advice from Talma.

Owing to its great success, the revue, "Spangles," presented by Harry Day, and staged by Charles Henry, remains here another week, to the delight of huge audiences. Miss Isabelle Dillon was unable to appear on Monday, but her various characters were ably sustained by Miss Norah Dwyer, Miss Hilda Newsome, Miss Josie Howard, and Miss Anna Cuka. The Pasquali Bros., in their clever acrobatic act, are the remaining item.

"THE SLEEPING PRINCESS"

AT THE ALHAMBRA.

One of the most ambitious attempts to revive the glories of the ballet opened at the Alhambra on Wednesday, when M. Serge Diaghileff's company appeared in "The Sleeping Princess." The combination of M. Leon Bakst and the Russian Ballet might have led one to expect something more bizarre and exotic, but instead, the whole production is almost simple in its beauty. The costumes are splendid, lovely in colouring and rarely exaggerated in design. The dancing is of that rare pitch of excellence associated with the Russians; and the grouping and massing of the finely-drilled corps de ballet left nothing to be desired. The show was a feast of artistry with Tchaïkovsky's music, heightened up by Igor Shavinsky, as a melodious groundwork for the dancing.

The fairy tale has been faithfully followed in its main details. The first scene is the christening of the Princess Aurora, at which the fairies were invited as godmothers. As everyone will remember, the wicked fairy, Carabosse, angered at not being asked, casts a spell upon the Princess. The youngest fairy, Lilac, however, circumvents her malignant elder sister to some extent by promising that, instead of dying, the Princess should fall into a deep sleep, which would last until Prince Charming awakened her with a kiss. Thereafter the Lilac Fairy made the princess her special charge, and it is she who, after the spell had fallen, guides the Prince to the castle in the tangled forest. This is a charming scene. The breaking of the spell accomplished there only remains the wedding of the Prince and his awakened Princess.

It is difficult to single out individuals in the immense cast. Everyone worked so well. Mme. Lydia Lopokova shone as the Lilac Fairy; her delightful personality was well fitted for such a gracious part, and her dancing was, of course, superb. In the last scene she dances a pas de deux with M. Stanislas Idzikowski, which was one of the features of the evening. The Princess was exquisitely danced by Mlle. Olgar Egorova, who was particularly good in the beautiful vision scene.

It is the last scene that shows the principals to the best advantage. Memorable in this are Mme. Nijinska, Mme. Vera Nemtchinova, M. Nicolas Zvereff, and M. Anatol Vilzak in the Pierrot dance; the Red Riding Hood scene was made delightful by Mme. Lydia Sokolova, and an exquisite strange little dance was given by Mme. Maria D'Albaicin as Scheherazade. The famous Pas de Deux was perfectly rendered by Mlle. Egorova and M. Pierre Vladimiröff, and one of the most successful things in the production was the dancing by M. Leon Woizikovsky, Tades Slavinsky, and Kornezky, who appeared as Innocent Ivan and his brothers. The beautiful Mme. Tchernicheva danced gracefully throughout, and M. Leonard Trees and Mme. Vera Sudeikina made magnificent figures as the King and Queen.

MY MUSIC HALL TOUR.

JOYOUS DEVILS—HAVE YOU SEEN "SPANGLES"?—I MISS A TAMBOURINE.

When Shakespeare asked, "What's in a name?" his thoughts were very far away from music hall performers. True, Vera Wootton, by any other name would look as sweet, but if the Five Red Devils were down on the programme as Smith, Jones, Brown, Robinson, and Bates, would we anticipate them with such relish? The answer, clearly, is in the negative.

At the Metropolitan.

But the Red Devils do not merely possess a good name. They live up to it. Garbed in red, and with horns (but no tails), they present a very saturnine appearance, reflecting devils on holiday rather than in the grim execution of their work. In fact, these red devils almost attract one to the nether regions. To suffer for one's sins in the presence of such a jolly band would be slight penance, for they are full of quaint quips and quirks, and their fox-trot music is a thing of sheer delight.

I do not know what the Red Devils are earning, but it must be good money. Otherwise, some astute dancing club would quickly snap them up. I am willing to wager they have had offers. Dancing is not one of my own strong points, but I believe I could fox-trot divinely to the music of the Red Devil Band.

Countess Olga Petroff also has a name which invites one's confidence. She is an expert pianist, can play with both hands or either, and understands lights.

These reflections were inspired last week at the Metropolitan, where the above artists appeared among a host of others. Item, Gerti Garcani, the Italian juggling prodigy. Item, the amusing burlesque comedian, Nat Boss—another Italian item, Billie Val and her Partner—Spanish, this time. And, item, Ruth Astor, who came to the rescue of those who thought it was about time to support home industries, but even Ruth Astor refuses to be insular, describing herself as an international impressionist.

Ruth Astor has a lot of talent, and considerable perception. Some of her imitations are distinctly clever, the most amusing being that of Patrick Campbell. Her greatest difficulty is to keep her own personal ability in the background, and to avoid merging the reading she is imitating into a reading of her own.

Louie Beckman, another "home industry," came on in a slashing cloak and boots, and gave us our dose of philosophy and sentiment. No programme is complete without a song or two about some cherished relative and the value of optimism. I was just looking at my watch when the Stellios and their three canine nuts appeared. Although my watch advised me not to, I stayed two minutes to verify the fact that the Stellios' performing dogs were as lively as ever; and then I trecked across country to the Palladium.

At the Palladium.

The Palladium was very unlike its usual self, although it began in orthodox fashion with the Daunton-Shaws, the Australian trick cyclists. Very clever and neat. Nor did it depart from custom when Nellie Wigley appeared, giving the Palladium what Louie Beckman had given the Metropolitan an hour earlier. Nellie Wigley is one of the artists who periodically disappear from the halls every Christmas, in order that she may delight pantomime audiences as principal boy. The third turn was Murfayne, the xylophonist, who is a master of his art, and did amazing things on his music-making table.

It was after this that the Palladium departed from tradition, and suddenly hurled us into a rollicking, frollicking revue. Horace Shelton, the musical conductor, took a long rest, while the conductor of "Spangles" occupied his place, and, aided by a wild and eager violinist, bore us swiftly into the new atmoshere.

It was all very cleverly done, and the entertainment that followed justified its sparkling start off. When I tell you that the revue was divided into fifteen separate "spangles," embracing a carnival, a prehistoric scene, a mirthful motor car, a toy shop, a telephone booth, a shop, a dash of bolshevism, and various other oddments, terminating in a fruit salad, you will realise that minute details are beyond my power and space.

But I may pick out one or two particularly spangling performers and moments, and first and foremost I select the big-type man, George Clarke, who is an admirable and delightful humorist. As a naughty little boy, as a motorist, and as a telephone operator, he drew roars of laughter. The telephone scene is one of the funniest I have come across.

His chief "working partner," Isabelle Dillon, was likewise excellent, and made her points with skill and finish. A special word, also, to Walter Newman, whose genial personality ran very pleasantly through the revue's spangled course.

Yes, the revue bristled with good things. I had almost left out the dancers. They flitted on and off so frequently that I could not quite settle in my mind which was which, but I think the names of the two dancers whom I picked out for particular honours were Andree Clair and Anna Cuka.

In the final number, lucky members of the audience were presented with tambourines. Unhappily, I was not among the chosen ones, but when on my way home I found a man trying to stifle a jingling, tinkling under his coat, and to survive the frigid stares of his neighbours, I realised that even to be given a tambourine by a pretty actress at 11 p.m. isn't all jam and honey. So I bore my disappointment with philosophy. EXTRA TURN.

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PRINCE'S THEATRE.—P., Mr. E. H. Page; R. M., Mr. A. Hargreaves. — The attraction here is a musical comedy-revue, "Peaches in Paris," with Miss Billie Delhi and Messrs. Henry Wys and Wally Black in the leading parts.

PALACE THEATRE.—P., The Macnaghten Vaudeville Circuit; R. M., Mr. Arthur Burton; Mus. D., Mr. Edward Bartle.—Ernest Dottridge presents "My Son Sammy," musical absurdity. The company includes Miss Lucy Murray and Messrs. Walter Lawley, Tom E. Conover, and Arthur White as Sammy.

Boots, The Chemists, 52, Church-street.

BLACKPOOL.

OPERA HOUSE.—R. M., Mr. Jno. R. Huddlestone; A. M., Mr. W. T. Russell; Mus. D., Mr. J. H. Greenhalgh.—The delightful comedy of "Daddies" is paying a welcome return visit to the house with Owen Baxter at the head of the company.

GRAND.—R. M., Mr. George Harrop; A. M., Mr. T. Hopcutt; Mus. D., Mr. T. Southworth.—The Blackpool Amateurs are in possession this week, presenting "The Turning Point," one of Sir George Alexander's successes.

PALACE.—R. M., Mr. George Harrop; A. M., Mr. Fred Waller; Mus. D., Mr. Frank Jepson.—During the alteration of the Picture Pavilion, the variety programme will consist of a blend of film and entertainers. The artists this week include Victoria Carmen, George Calver, The Byrons, Mart and Pep, &c.

Boots, The Chemists, 12-18, Market-street; Church-street, and Station-road.

BRISTOL.

PRINCE'S THEATRE.—M. Ds., Mrs. Jas. Macready Chute and Mr. John Hart; M., Mr. J. Ellis Miller; A. M., Mr. Geo. M. Chute; Mus. D., Mr. Geo. R. Chapman. —The successful comedy, "The Charm School," presented by Messrs. Paul Murray, T. F. Dawe, and Wm. Edelsten.

THEATRE ROYAL.—P., Bristol Theatre, Ltd.; R. M., Mr. J. Windsor Stevenson.—Messrs. C. E. and J. W. Thwaites present "A Noble Brother," which has met with great success. The cast includes Mr. Chas. Carte as Jerry, the Tramp.

HIPPODROME.—M. D., Sir Oswald Stoll; M., Mr. S. Fortescue Harrison; A. M., Mr. Edward Fryer; Mus. D., Mr. Howard W. Galpin.—Heading an excellent bill here is Beatie and Babs, who are popular favourites. Other turns are Gaston Palmer, a clever juggler; The Five Petleys, in a daring gymnastic turn; W. V. Robinson, Canadian entertainer; Mario Lorenzi, harpist; and Grogie, the South Coast countryman, complete an interesting bill.

EMPIRE.—P., Bristol Empire, Ltd.; M. D., Mr. Harry Day; A. M., Mr. Frank Riego; Mus. D., Mr. Geo. A. Main.—Messrs. Ray Brothers present their pretty revue, "Splash Me." At the head of affairs is Billy Fry, whose personality is irresistible. Another welcome reappearance in the cast is Miss Jenny Robbins.

Boots, The Chemists, 9-10, Wine-street.

BURTON-ON-TRENT.

OPERA HOUSE.—P., Exors. of H. G. Dudley Bennett (decd.); Licensee & Business Executrix, Mrs. H. G. Dudley Bennett; A. M., Mr. Ernest A. Rowe.—Messrs. Macdonald and Young present "The Naughty Wife."

Boots, The Chemists, 161, High-st.; 1, Lichfield-st.; 154, Station-st.; 29, Borough-rd.

EASTBOURNE.

DEVONSHIRE PARK THEATRE.—L., Messrs. Murray King and Clark; G. M., Mr. Douglas Gordon; A. M., Mr. George E. Godwin; Mus. D., Mr. F. Seymour.—The Norris Usher company in "Don Q's Love Story."

PIER THEATRE.—M., Mr. H. Owen Taylor; Mus. D., Mr. E. W. Peilgen.—The L. and R. Syndicate presents "The Bare Idea."

ROYAL HIPPODROME.—M. D., Mr. Sidney W. Winter; M., Mr. H. Raymond; Mus. D., Mr. W. H. Astr.—Mr. Arthur Watson's company in "The Cruise of H.M.S. Victory."

DEVONSHIRE PARK.—M. & Sec., Mr. E. A. Brown.—Daily concerts by the orchestra, under the direction of Captain H. G. Amers. On Friday, symphony concert, with Mr. Julian Clifford as soloist. On Monday evening, recital by Mr. Mark Hambourg.

IN THE PAVILION.—Mr. Charles Heslop and The Brownies.

Boots, The Chemists, 14-15, Sussex-gardens; 6, Seaside.

EDINBURGH.

LYCEUM.—M. D., Mr. J. W. Wyndham and Mr. Geo. T. Minshull; G. M., Mr. P. L. Howat; Mus. D., Mr. E. J. Rogers.—"Irene," presented by Sir Alfred Butt, in conjunction with Messrs. Sacks, Ltd., pays a return visit here this week. The cast includes Miss Billie Browne, in her graceful, dainty impersonation of the title-part; Miss Bibi Delabere, a vivacious Helen Cheston; Miss Dorothy O'Shaun, excellent as Jane Gilmour, and Miss Tilly Foulds, an amusing Mrs. O'Dare. Mr. Harry Ray gets all the fun possible out of the character of Madame Lucy, and the remaining members of the company give capital support.

THEATRE ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Messrs. Barney Armstrong, Ltd.; R. M., Mr. Edward J. Hart; Mus. D., Mr. John P. Rees.—Mr. Arthur Rosebery's company is seen here twice nightly, in a moving play, entitled "The Silent Watch." Miss Hettie Gale as the heroine, Clara, gives a powerful presentment of the part, and Mr. Claude Allingham, Mr. Alec Forbes, Mr. Seymour Rose, Mr. Roy Jackson, Mr. Syd Dean, Mr. St. Aubyn Miller, Mr. Bert Stanley, and Mr. A. Watt, contribute admirable characterstudies.

EMPIRE.—P., Moss' Empires, Ltd.; M. D., Mr. R. H. Gillespie; R. M., Mr. Leonard Dalrymple; Mus. D., Mr. Felix Burns.—The Royal Breconia Singers, who give one of the leading turns in the programme here, are a combination of delightful vocalists. Their singing is marked by culture and expressiveness, and their performance is nightly hailed by the audience with a storm of applause. Mijares and Brother, in their feats on the slack wire, show extraordinary dexterity and daring. Frank Varney and Butt, comedians, submit a droll entertainment, and the Stucliffe Family of Scottish comedians a pleasant sketch. Beauty, a highly-trained and intelligent horse, introduced by his owner, Mr. J. B. Cuthbert, does some remarkable tricks, and Van Dock, Italian cartoonist, and Arthur Pond, comedian, complete the bill.

Boots, The Chemists, 102, Princes-st.

NEWCASTLE.

ROYAL.—L., Robert Arthur Theatres Co.; M. D., Mr. F. W. Wyndham; G. M., Mr. G. F. Minshull; A. M., Mr. Wm. Whitehead.—Alfred Butt's company is paying its fourth visit here in "The Bird of Paradise," and the engaging Hawaiian play continues to attract big attendances. The strong cast is practically the same as when last here.

HIPPODROME.—L., Variety Theatres Controlling Co., Ltd.; M. D., Mr. Charles Gulliver; G. M., Mr. W. H. Bebby.—"Hunky Dory," Mr. Macdonald Watson's charming Scotch comedy, is delighting patrons of this house. Mr. Cecil Barth's company show the work to grand advantage. The author, Mr. Watson, does grandly as Peter Maguffie; Mr. Walter Roy is splendid in the name part; and they are well supported.

PALACE.—L., Palace Theatre Co. (Newcastle), Ltd.; M. D., Councillor T. W. Rowe; M., Mr. E. Naylor.—Perci Leonard's production, "The Red Heads," proves a most enjoyable attraction, being admirably staged and dressed. In a good all-round cast those particularly prominent are the Lanes (Charles Allison and Eva Dennis), Fred E. Taylor, Reg Jecks, Ken Kendrick, Ethel Hall, Vera Barrett, Rene Richards, and Mina Dorina.

EMPIRE.—At this hall Tommy Mostel and company are most laughable in the comedy-sketch, "The Rest Cure." A local fun-maker in Frank E. Franks is thoroughly enjoyable. Daisy Wood, who will appear in this city in pantomime, is extremely popular. "Old Memories," a pleasing musical ensemble featuring Ackroyd (flautist) and Rosa Hardy (harpist); Claude Gardener, comedian; The Three Arizonas, tomahawk jugglers; and The Apollo Trio complete the bill.

STOLL PICTURE THEATRE.—Vocal selections are given here by Harold Glover, a capital bass baritone.

Boots, The Chemists, 45, Northumberland-street; 83, Clayton-street; 244-46, Scotswood-road; 109, Elswick-road; 67-69, Grainger-street; 17-19, Shields-road, Byker; 121-125, Shields-road, Byker; 53-55, St. George's-terrace, Jesmond; 105-107, High-street, Gosforth.

NORWICH.

THEATRE ROYAL.—L., Messrs. Bostock and Fitt; M., Mr. Hy. Furnivall.—Messrs. Macdonald and Young present musical play, "Betty."

HIPPODROME.—P., Messrs. Bostock and Fitt.—Syd Walker, Henry and Edgar, Steele and Watson, The Brocks, Franklyn Brothers, Damsell and Boy, Harry Sims, Pathé's pictures.

PRINCE OF WALES' PICTURE THEATRE.—P., Messrs. F. H. Coopers, Ltd.; M., Mr. G. Harrison.—Victor Kelly.

ELECTRIC CINEMA THEATRE.—P., Messrs. F. H. Coopers, Ltd; M., Mr. H. Rinder.—Dennie and Maie Dennison, Rosalie Hamilton.

THATCHED PICTURE THEATRE.—P., Messrs. Bond and Son; M., Mr. G. Starkey.—Ethel Bull, The Great Stirling.

Boots, The Chemists, 38, London-street, Brigg-street; 6, Goat-lane; 22, Magdalen-street.

PLYMOUTH.

THEATRE ROYAL.—M. D., Mr. James Glover; R. M., Mr. W. F. Crowe.—The Reandean production, "A Bill of Divorcement."

REPERTORY THEATRE.—L., Messrs. King and Parry.—The Olga Katzen and Hugh Muller Repertoire Co. presents the delightful old English comedy, "The Rivals."

GRAND THEATRE.—P., Messrs. King and Parry.—"Shall We Forgive Her?" by the late Frank Harvey.

PALACE THEATRE.—G. M., Mr. Reginald Grant.—T. E. Dunville heads the bill, supported by an excellent vaudeville company, including Peter Bernard the "Monarch of Ragtime"; Angel Brothers, equilibrists; Willie James and the Doran Sisters, musical comedy trio; Jan Wim and Nora Windle, burlesque; Dorothy Arnold, Australian mezzo-soprano; and Scott Argyle.

Boots, The Chemists, 100a, Old Town-st.; 1, George-st.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. T. C. Hickson; Mus. D., Mr. A. Green.—Messrs. Frank Curzon and Gerald Du Maurier's talented company are presenting the thrilling play, "Bulldog Drummond," to large and interesting audiences. The principal parts are well played by Mr. C. Stafford Dickens, as Captain Hugh Drummond; Mr. Fernley Bishopp, as Algy Longworth; Mr. Ernest E. Imeson, as James Handley; Mr. Lewin Mannering, as Doctor Henry Lakington; Mr. Robert Gilbert, as Carl Peterson; Miss Jane Savile, as Phyllis Benton; and Miss Enid Lindsey, as Irma Peterson. Mr. Herbert Greville is associated with the company, as general manager.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M. & T., Mr. J. E. B. Beaumont; A. M., Mr. Maurice Mahony; Mus. C., Mr. H. Westnedge.—Mr. Penrhyn Forster presents the dramatic play, "The Skin Game." A strong company includes Messrs. Charles A. Carlisle; Wilson Coleman, Henry Nelson, James Preston, Misses Millicent Maynard, May Edward Saker, Mary Pemberton, and Grace Stevenson.

EMPIRE, LTD.—M. D., Mr. R. H. Gillespie; R. M., Mr. R. Sidebotham; Assist. M., Mr. A. Green; Mus. D., Mr. John C. Fowler.—Winston's "Water Lions" and Diving Nymphs head a strong bill, supporting turns are given by Sam Mayo, the popular comedian; Wish Wynne, in songs and character sketches; Cruikshank, the "Fool of the Family"; Vokes, and performing dog, Don; Jessie Broughton and Dennis Creedon; and the Three Nitos.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; A. M., Mr. L. P. Wright; Mus. D., Mr. W. Bingley—A well-selected programme is contributed to by Bert Coote, the popular comedian, in "P. Pipp," detective; St. Juste and Higgins, entertainers; Miss Effie Mann, in selections from her repertoire; Teddy Stream, eccentric character comedian; the Lombards, equilibrists; Ford and Lewis, the "Two Navy Cuts"; Smarte Bros., in songs, talk and tomfoolery; and Nathano Bros., in comedy roller-skating act.

Boots, The Chemists, 55 and 57, Snighill; 252-254, West-street; 599, Attercliffe-road; 7, Netherthorpe-place; 97, South-street; 34-36, Spittal-hill; 284, Shalesmoor; 183-185, Attercliffe-common; 442, Abbeydale-road; 207, Broomhall-street, 6, High-street, 2-4, Duke-street, Park; 514-518, London-road, Heeley Bridge; 203, South-street, Moor; 652, Stanford-road, Darnall; 199, Newbould-lane, Broomhill; 3-5, Middle-road, Hillsborough; 212, London-road.

SOUTHAMPTON.

GRAND.—R. M., Mr. Arthur Weston.—Personal visit of Miss Phyllis Neilson-Terry in "Trilby," supported by her London company.

PALACE.—R. M., Mr. Harry Taylor.—Haldane Crichton presents Albert de Courville's production, "The Very Idea."

HIPPODROME.—R. M., Mr. Harry Yardley.—Jack Waller presents his kaleidoscopic innovation, "The Stockpot," featuring Wylie Watson, Cecilia Gold, and Jack Waller. There are also on the bill Deane and Roberts, eccentrics; Nina Mazin, versatile impressions; Mons. Grant Gardner, and Eric Randolph, vagabond tenor.

Boots, The Chemists, 84, High-street, Shirley; 97, East-street; 25, Above-bar; 103, St. Mary's-street; 107, Shirley-road; 29, London-road; 155, Bevois-hill; 9, Victoria-road, Woolston; 23, Leigh-road, Eastleigh.

SUNDERLAND.

THEATRE ROYAL.—P., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Richard L. Griffiths; Mus. D., Mr. E. Field.—This week's play is "A Wrecker of Men," performed by Mr. Albert Sembers' repertoire company.

PALACE.—P., Mr. A. G. Hamilton; R. M., Mr. W. Gillespie; Mus. D., Mr. Frank Hubble.—Pictures and varieties; Jimmy Jewell and company, in a pantomime sketch, entitled "Idle-itis."

EMPIRE.—P., Sunderland Palace Company; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. A. E. Barnes; Mus. D., Mr. H. Elliott Smith.—The revue, "Patches," presented by Harry Day, is drawing good houses here this week.

KING'S.—P., Messrs. Thompson and Collins; R. M., Mr. W. E. Jefferies; Mus. D., Mr. W. Hugh Jones.—Pictures and varieties by Daring Reos, gymnasts; and Jean Alexander in her imitations of music hall stars.

VICTORIA HALL.—P., Sunderland Corporation.—John Turnbull presents the musical comedy, "My Nieces."

Boots, The Chemists, 52, Fawcett-street.

WEST HARTLEPOOL.

EMPIRE THEATRE.—P., West Hartlepool Empire Palace, Ltd.; M. D., Mr. Richard Thornton; G. M., Mr. Harry Esden; R. M., Mr. Joseph Tennant.—Messrs. Grossmith and Malone, Ltd., present "The Great Lover." The cast includes Maurice Moscovitch.

GRAND THEATRE.—P., Grand Empire Theatres, Ltd.; G. M., Mr. Stanley Rogers; R. M., Mr. Tom Braithwaite.—Mr. Raynor's popular repertoire company are here, and are presenting "Moths," "The Case of Lady Camber," and other plays.

PALACE THEATRE.—P., North Eastern Entertainments, Ltd.; M. D., Mr. C. P. Metcalfe; R. M., Mr. A. J. Kinton.—The Doves, British Gymnasts; Leah Victoria, in songs, stories, and dance; and pictures complete.

Boots, The Chemists, 51, Lynn-street.

Ball at Devonshire House.

Under the patronage of Her Majesty the Queen a ball will take place at Devonshire House, kindly lent by the owners, Messrs. Halland and Hannen and Cubitts, on Friday, the 25th inst., in aid of the People's League of Health. There will be a series of short dances showing the history of dancing through the ages, under the direction of Miss Ruby Ginner, Mme. Espinosa, and Mrs. Ivor Back. There will also be an entertainment in the afternoon in which many of thea great artists of the day will take part. One of the attractions will be a pageant of woman's dress from 40,000 b.c. to the present day. The Ball and Fête Committee includes a number of well-known members of the theatrical profession.

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Starring this week—HIPPODROME, NOTTINGHAM. Next week—PALACE, HAMMERSMITH.
Will present their entirely new act for 1922 at the London Palladium January next.
Booked by Mr. WALTER BENTLEY.

NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 14, 1921.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR DECEMBER 5 NOW DUE.

ALBANY WARD THEATRES, LTD.

NOTE.—Rehearsal at all Theatres at 1 p.m. All artists must attend.

FROME PALACE.—Henry Chattell presents "The Rosary," Nov. 17, 18, and 19.

SALISBURY PALACE.—Hubert Woodward presents "The Chocolate Soldier."

TROWBRIDGE PALACE.—Henry Chattell presents "The Rosary," Nov. 14, 15, and 16.

WEYMOUTH JUBILEE HALL.—Virginia Clay, Claude Lester, Celsus, Glass and Grant.

YEOVIL PALACE.—Winifred Mack, Rene and Renard.

RAYMOND Live Manager Wanted.

BARNEY ARMSTRONG CIRCUIT.

DUBLIN.—Ferguson and Mack, Fred Brand, Will Rogers, Maggie Benson and Harry Barclay, Ina Harris, Two Emersons, Welsh Ladies.

EDINBURGH.—"A Week-End."

LONDONDERRY.—"Yankee at the Court of King Arthur," Bridie Moloney, and company as booked.

BOSTOCK'S TOUR.

HAMILTON HIPPODROME (rehearsal, 1).—A. D. McFarlane presents "Dinkie Darling."

IPSWICH HIPPODROME (rehearsal, 2).—Syd Walker, Irene and Hearne, Steel and Watson, Harry Gunn, Franklyn Bros.

IPSWICH LYCEUM THEATRE.—"Maid of the Mountains."

NORWICH HIPPODROME (rehearsal, 2).—Bros. Hanaway present "Oh, I" revue.

PAISLEY RINK PALACE (rehearsal, 12).—The Harvesters, Ella Miller, Young and Little.

PAISLEY THEATRE (rehearsal, 12).—The Romanescas, Daisie Morell, Eddie Astor, Briston and Ray, Doraswami, Haywood and Hay, Melvin and Mayo.

RAYMOND Entire Evening of Magic.

KENNEDY CIRCUIT.

DUDLEY OPERA HOUSE (rehearsal, 12).—Joe Morrison's "Dream Girl."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Allington Charsley Opera Co.

WEST BROMWICH OLYMPIA (rehearsal, 12.30).—Percy Maurice presents "Pretty Polly."

WEST BROMWICH THEATRE ROYAL (rehearsal, 12.30). — Vivian Edwards' Rep. Co.

RAYMOND The Master Magician.

LONDON SYNDICATE HALLS.

(*See p.* 19.)

LONDON THEATRES OF VARIETIES, LTD.

CAMBERWELL PALACE (rehearsal, 12).—Lorna and Toots Pounds, G. H. Elliott, Roxy La Rocca, Dan Whitley, Wood and Court Trio, Mayne and Sheridan, Billy Simpson, Mimi, Jack Riskitt and Assistant.

CLAPHAM GRAND (rehearsal, 12).—Harry Day's "Spangles."

CROYDON EMPIRE (rehearsal, 12).—Neil Kenyon, Billy Bennett, Alf. Leonard Duo, Laurie Howard, Wysto and Whyss, Sisters Mestry.

HAMMERSMITH PALACE (rehearsal, 12).—Versatile Three, Vera Wootton, Takio, Fred Curran, Zaleski, The Eldons, Shirley Sisters.

HOLBORN EMPIRE (rehearsal, 12).—Harry Weldon, Will Fyffe, Cohan and Dorothy, Ina Hill, Audrey Knight, Harry Bedford, Phil Rallis Trio.

ILFORD (rehearsal, 12).—The Futurists.

SHOREDITCH (rehearsal, 12).—"Splash Me."

ISLINGTON COLLINS'S (rehearsal, 12).—Nellie Wigley, Barry Burnett, &c.

ISLINGTON EMPIRE (rehearsal, 12).—Pimple and company, G. H. Elliti, Kiddy Kennedy, Foster Kershaw, Bert Weston, Mollie Butler, Baisden.

KILBURN EMPIRE (rehearsal, 12).—Arthur Gibbons presents "Tarzan of the Apes."

LEWISHAM HIPPODROME (rehearsal, 12).—Little Tich, Esta Stella, Manny and Roberts, Alan Raine, Hal Wright, The Mozelles, Poppescus, Lune and Shaw.

PALLADIUM (rehearsal, 11).—Herman Darewski and company, Maidie Scott, Jack Pleasants, Lake and Barrasford, Vernon Watson, Sammy Shields, Cycling D'Ormondes, Albert Whelan, Henry Ainley and Co.

PUTNEY HIPPODROME (rehearsal, 12).—Chas. Austin and company, Tom E. Hughes, The Westbrooks, Grogic.

POPLAR HIPPODROME (rehearsal, 12).—Malcolm Scott, Fred Russell, Thornley Dodge, Barrois Bros.

WILLESDEN HIPPODROME (rehearsal, 12).—Marie Kendal, Barney and Nora Moore, F. and E. Olloms, Amac and Assistant, Geo. Lee.

WOOLWICH HIPPODROME (rehearsal, 12).—May Henderson, Arthur Astor, Dan Rolyat, Wilson Hallett, Dolly Elsworthy, Hal Bert, The Haydns.

RAYMOND Fourteenth Week Paris.

MACNAGHTEN TOUR.

(Rehearsal at all Halls at 12.)

BLACKBURN.—Dick Henderson, Storm and Rudd, Jack Blair, Johnny Dundee, Jane Croft, Holden's Mannikins, Sinclaris and Dalva, "What a Pal."

BRADFORD.—Tom E. Hood, George Perry, Bart's Trio, Flora and Bijou, Wheeler and Wilson, Keen and Waller, Charlieri Bros.

BURNLEY.—Rich Taylor, "It's Up To You," The Selbinis, Variety Three, Carvel and Verena, Tailleur Andrews, Romanos.

CARLISLE.—Henry Fisher, A. D. Robbins, Boon Boys and Doris, Romeo and Rip, Maisie Ayling, Tom Taylor, Rousby and Rene.

HALIFAX.—Josephine Langley, Tom Goode, Haydee's Marionettes, Penrose and Whitlock, Two Tomboys, The Elmar Trio, Wright and Hartley.

HUDDERSFIELD.—4 Mellowdees, Lowdini, Edis and Forbes, Adams Duo, Tossing Testros, The Poluskis, Bert Symes.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Lily Morris, Stewart Morton, Margaret Norton, Hill and Ackerman Zellini, 3 Beau Brummels, John H. Ware.

WARRINGTON.—Herbert Cave, Wilfred Burnand, Stacey and Tinney, Alfred Verme, The 5 Jocks, Great Wieland, Arculus.

MOSS EMPIRES, LTD.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Vokes and Don, Susie Marney, Two Meurs, Jimmy Jewel and company, The Two Bobs, Jay Laurier, Malcolm Neil.

BIRMINGHAM GRAND (rehearsal, 1).—Victor King, Howard Rogers, Arthur Bourchier in "Doctor Johnson," Renee and Godfrey, Mijares and Brother, J. E. Sutton, Jack and Evelyn.

BIRMINGHAM SUMMERHILL PALACE (rehearsal, 12).—The Daros, Al. Maurice, The Woodins, Nancy Renshaw.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Billy Danvers, Fayre Four, Omega Trio, Fields and Doreen, Royal Southern Singers, Florrie Forde, Futvio.

CARDIFF EMPIRE (rehearsal, 1).—Messrs. Wylie-Tate presents "The Follies of 1921" (second week).

CARDIFF OLYMPIA (rehearsal, 11).—Frank Fisher and Milly Marks, Chas. Eldree.

(All Artists kindly note that the Cardiff Olympia bars the Cardiff Hippodrome, and that no Variety Agent has the sole bookings of the former Theatre.)

EDINBURGH EMPIRE (rehearsal, 12).—Dorothy Lena, The Yamayama Troupe, Billy Merson, Hafey's Juveniles, Claude Gardner, Arthur and Lawrence Ananto, Three Morrellys.

FINSBURY PARK EMPIRE (rehearsal, 1).—Bob Anderson, Magini, Florence Smithson, Scott and Whaley, Daly and Healy, Eddie Gray, Barker and Taring.

GATESHEAD EMPIRE (rehearsal, 1).—Lew Lake's company in "The Far East."

GLASGOW ALHAMBRA (rehearsal, 11).—George Robey, Hilda Glyder, Nathano Bros., Effie Mann, Tubby Turner, Violet Vaughan.

GLASGOW COLISEUM (rehearsal, 11).—"Beauty," Harte and O'Connor, Finlay Dunn, Pichel and Scale, Fred Barnes, Lucille Benstead, David Poole.

GLASGOW EMPIRE (rehearsal, 11).—Harry Day presents "Jingles."

HANLEY GRAND THEATRE (rehearsal, 12).—Barrett and Knowles, Kirkby and Hudson, Milton Hayes, Frank Benson, Maher and Langford, Marie Ellerslie, Chas. Kasrac and Miss Jorden Palmer.

HULL PALACE (rehearsal, 1).—Edwin Lawrence, Percy Honri, Marie Dainton, Mooney and Holbein, Les Latour, King Luis and Son, James Stewart.

LEEDS EMPIRE (rehearsal, 1).—Tom D. Newell, Varney and Butt, Gertie Gitana, Ike and Will Scott, Sam Mayo, Ted Marcel, The Morgadors.

LIVERPOOL EMPIRE (rehearsal, 1).—De Alma, William Heaghan, Two Florimonds, "The Monks of St. Bernard," Harry Herbert, Frank H. Fox, Horace Jones and Partner.

LIVERPOOL OLYMPIA (rehearsal, 1).—Peter Bernard, Joe O'Gorman, Alf. Tack, Harold Walden, Wee Georgie Wood, Madeline Collins, Olga Morselli, Royal Merry Four.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires present the Wylie-Tate production "The Peep-Show."

NEWCASTLE EMPIRE (rehearsal, 1).—Cornalia and Eddie, Frederic Bentley and company in "All Tied Up," Nixon Grey, Robb Wilton, Beryl Beresford, The Videos, Sutcliffe Family.

NEWCASTLE EMPIRE CINEMA.—Picture entertainments.

NEW CROSS EMPIRE (rehearsal, 1).—Messrs. Wylie-Tate present "Mr. Manhattan."

NEWPORT EMPIRE (rehearsal, 1).—Nella Allen, Tommy Mostol and company in "The Rest Cure," Whit Cunliffe, Daring Dinnies, Gicardo, Victor Kelly.

NOTTINGHAM EMPIRE (rehearsal, 1).—George Jackley, Graham and Cullen, We Three, Fred Kitchen and company in "If the Cap Fits," Franco Piper, Caron Troupe, Arthur W. Hall, and Campbell T. Neil.

PRESTON EMPIRE (rehearsal, 11).—Phyllis Neilson-Terry and company in "Trilby."

SALFORD PALACE THEATRE (rehearsal, 11).—Messrs. I.V.T.A. present "The Lads of the Village."

SHEFFIELD EMPIRE (rehearsal, 1).—Robbie Thornton, Will Hay, Ella Retford, Dechelette, Zetta Mor, Bert Groves, Meteor Trio.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—"The Whirlwig" Company.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—Wal Langtry, Gilbert and Franch, The Delvaines, Lily Hayes, Flying Banvards, "Memories of Scotland."

STRATFORD EMPIRE (rehearsal, 1).—Winifred Ward, Walker's Juveniles, Mercedes and Mlle. Stantone, King and Benson, George French, Mabel Mann, Angel Bros.

SUNDERLAND EMPIRE (rehearsal, 1).—Harry Day's company in "Patches" (second week).

SWANSEA EMPIRE (rehearsal, 2).—Madge Bilton and Max, Connie Browning, Coram, Boy Ronald, Ben Albert, Vine and Russell, Fyne and Hurley.

VICTORIA PALACE (rehearsal, 11.30).—Scott and Whaley, Beatie and Babs, O'Gorman Brothers, Cycling Brunettes, Emilie Hayes, Mario de Pietro, Leslie Strange.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—Ernest Hastings, Harry Taft, Fred Rex and company, Dalmere's Circus, Russell Carr, Jack and Tommie, Broughton and Creedon.

RAYMOND Apollo Theatre. Albert 1ER.

STOLL TOUR.

(*See p.* 19.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Leonard Willoughby to present "The Purple Lady."

BRIGHTON HIPPODROME (rehearsal, 12).—Damsell and Boy, Golda Quartette, Niblo and Doris, Herbert Lee, Jack Waller's "The Stockpot."

LEEDS HIPPODROME (rehearsal, 12).—June Mills and Wm. Innes, Skating Nelsons, Hayman and Franklin, Bel-Air Trio, Billie Reeves and company, Carl Rosa Operette.

LIVERPOOL HIPPODROME (rehearsal, 12).—Ford and Lewis, Violet Vanbrugh and company, The Lombards, Scot Argylle, Yiddishe Players, Beaucaire and Butlers, Ernie Mayne.

MANCHESTER PALACE THEATRE (rehearsal, 11).—Albert de Courville's "Pins and Needles."

NEWCASTLE HIPPODROME (rehearsal, 12).—Wylie-Tate's, "The Scrap Book."

PARIS ALHAMBRA THEATRE.—Period commencing November 4, 1921, Anny Milos and company, Frederick Sylvester, The Four Dancing Demons, Five Sisters Meerwald, Fortuge, Five Meteors, Felovis, Spessell Bros. and Mack, Albert Toulouse, Valdor, Mde. Renee, La Yettmah.

PORTSMOUTH HIPPODROME (rehearsal, 1).—Andrew Melville to present "The Savage and the Woman."

SHEFFIELD HIPPODROME (rehearsal, 12).—Ackroyd and Hardy, Derra de Moroda, Will Tyler, Armstrong and Howarth, Charteris and Dickson, Ernie Lotinga, Three Van Dammes.

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Dolly Victoria, The Flemings, Moore and Roby, Mollie Drew, Bain and Hill, Harry Thurston and company as booked.

SOUTHEND HIPPODROME (rehearsal, 12.30).—Albert Chevalier in "My Old Dutch."

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—Berkeley and Turner, The Huntings, Nina Martin, "The Disorderly Room," Harry Hemsley, Kenna Bros., "Dream Stars."

RAYMOND Talk of Town Paris.

MISCELLANEOUS.

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. Gilbert Payne presents "Wedding Bell(e)s" revue.

ALDERSHOT, ALFRED BERT'S MILITARY HALLS (rehearsal, 2.30). — Bros. Kernell and Maisie, Stanley and Jefferies, Wayne and Ware, The Walkers, T. W. Barrett, Billie and Beau, Pauline Wills, Sid Howard, Mona Madge.

ASTON HIPPODROME (rehearsal, 12).—Adam Tomlinson, Ernie Roma, Violet King, Jack Hedderick, Barnes Bros. and Watson, Clement May.

ATTERCLIFFE PALACE (rehearsal, 1).—Butler and Barnes, Jimmy Lofi, Hunter and Bob, Myrtle and Buxton, Pat Carey, Elasto.

AYR PAVILION THEATRE (rehearsal, 1).—"What a Night!" Revue Co.

BATH PALACE THEATRE (rehearsal, 1).—L'Incognito and Amadio, Stone and Bradley, Geo. and Partner, Violet Grey, Joe and Johnie, Henry Bekker.

COVENTRY HIPPODROME (rehearsal, 2).—Power and Bendon, Syd Moorhouse, Coverdale's Dainty Dots, Osborne Trio, Lyons and O'Moore.

DUNDEE KING'S THEATRE (rehearsal, 12).—Tom Edwards, George Turner, Hotarb and Hobbs, Pastor and Merle, The Carmens, La Belle Julia, The Littlefields.

EDMONTON EMPIRE (rehearsal, 4).—Daunton Shaw Troupe, Sisters Sprightly, Jack Allen, Billy Harding and Sis, Della and Pley, Tommy Banks, Mike Johnson and Co. in "My Masterpiece."

GLASGOW PAVILION (rehearsal, 11).—Ruth Vincent, Cornelius and Constance, Three Scamps, Violet Trevenyon, Ernest Mitchell, Millie Jilson, The Original Heraldos.

KINGSTON EMPIRE (rehearsal, 12.30).—Mr. Joe Peterman presents "Frolics in Melodyland," The Gladiators, Russell and Durbin, Agnes Croxton, Russell and Forest, Little Miss Mary and company.

LUTON PALACE THEATRE (rehearsal, 12.30).—The Five Hessrys, Neville Delmar, Rubie Peach, Brandow and Smith.

MANSFIELD EMPIRE (rehearsal, 3).—Dan Bros. and Sherry, Les Orientals, Musical Lento, Billy Rutherford and Tim, Clarice Sefton, Allan Pritchard, Syd Koe.

NORTHAMPTON NEW THEATRE (rehearsal, 12).—Johnson and Bert and company, Lynn and Lynda, Walter O'Brien, Pariso and Partner, Jean Andrews, Harry Parkes, Nervo and Knox.

PENGE EMPIRE (rehearsal, 12).—Tucker, Wyn and Ivy, Mafuziang-Manchu Troupe, Christine Roy, Bromley Carter, Roy Dove, Billy Mason, Dr. Rowe and Mystic Mora.

PETERBOROUGH THEATRE ROYAL (rehearsal, 1).—T. C. Wray's "Kissing Time."

RAMSGATE PAVILION (rehearsal, 12).—Artistic Four, and company as booked.

READING PALACE THEATRE.—Joan Conquest and Co., The Monzos, The Goodalls, Horace Ainsley, Pat Trevor and Ethel Ware, Billy Hale, Cinque and Valet.

STOCKPORT HIPPODROME (rehearsal, 1).—The Four Charltons, Handley and Page, Nick Morton, Dolcie Cariello, Holson and Bert, Frank Powell, Tom and Neil.

WALHAM GREEN GRANVILLE (rehearsal, 12).—Loch and Lomond, Duncan and Godfrey, Clown Argo, Jenkins Bros., Raie and Rosie Walters, The Vedras, Geo. Rauley, Pathé.

WIGAN HIPPODROME.—Will Bland and his Magical Maids, Fred Hutchings, Mabel Costello, The Decunas, Bond Rowell, Les Bastiens Troupe, and others as booked.

HERBERT CLIFTON

This Week

LONDON COLISEUM

Next Week: CHISWICK EMPIRE

NOV. 21 28 PALLADIUM

THE EMPIRE.

There is an admirably varied programme at the Empire Theatre, Newcastle, this week.

Stanley Kirkby and Harry Hudson, with songs at the piano, are leading, and, as usual, have some very clever songs. In response to calls they have to give their mirthful number, "The Body in the Bag," one of the funniest songs heard of late. Mijares and Brother have a comical and at the same time extremely skilful tight wire act, and gain great applause. "Beauty" is described as the perfect horse, and it certainly merits the title by its wonderful performance, amounting almost to human intelligence.

The O'Gorman Brothers are as entertaining as ever with their neat dancing and smart patter. Haydn Wood and Dorothy Court are always enjoyed in their refined musical act. Their reception on the present visit was characteristically hearty. The Westwoods are good in a novelty juggling and cycling contribution, and Arthur Pond, a burlesque comedian, completes the programme.—*Newcastle Illustrated Chronicle*, 1/11/21.

Always featuring A JOLLY GOOD FELLOW.

"BEAUTY"

The Perfect Horse, presenting the MOST SAGACIOUS and ORIGINAL ANIMAL PERFORMANCE IN THE WORLD.

VARIED PROGRAMME AT THE EMPIRE.

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That merry pair, Stanley Kirkby and Harry Hudson, keep their audience in good spirits with humour and melody, including our old friend, "The Body in the Bag."

A turn quite out of the ordinary animal rut is "Beauty," the beautiful white horse which Mr. Cuthbert has trained to do so many wonderful things, and in so graceful a fashion. The Mijares Bros. are two clever Mexicans, whose equilibristic feats on the slack wire are a revelation in balance. The Bros. O'Gorman are merry patterers and dancers; the Westwoods have an up-to-date cycling show, and Arthur Pond sings a couple of good songs.—*North Mail*, 1/11/21

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"THE CRUISE OF H.M.S. 'VICTORY.'"

Mr. Arthur Watson presented at the Royal Hippodrome, Dover, on Oct. 31, a new version of his musical comedy revue, "The Cruise of H.M.S. 'Victory.'" Mr. Artbur Laurence is entrusted with the part of Capt. Teasum, and Miss Beatrice Hayden is Lady Teasum, his wife. Miss Mimi Gerard is a winsome Polly, the maid; whilst Jack Stanley as Dick Hatchway, and Arthur Watson as Jack Marlinspike, contribute the comedy element with great success. The other parts are in the able hands of Billy Best as Sailor Jack, Max Gerard as Trotter, Zillah Carmena as Marjorie, and Charlie Russell as the Valet. Gerard and West's duet, "The Aerobus," and patter is smart and funny, as is al the work of Mimi Gerard and Max Gera A very clever piece is the "Cc Watch" presentation "gag." Mess Laurence, Gerard, and Stanley work t business with great success. There r several pretty dancing acts, includi Stanley's Wonders in the Tandem Tr dances by the Four Military Maids, a Scotch dances; clever dancing of the apac type by the Sisters Aston; trio dancing the Julia D'Alma troupe; also some sm wood-shoe work and Dutch dancing b Charlie Russell. Miss Zillah Carmen scores with a charming rendering of "Bl Bird," she is equally successful wi Russell in "I Never Knew." Arth Laurence scores with his fine vocalism, a does Billy West in his well-rendered cha acter numbers.

FILM TRADE SHOWS.

By "THE ERA" SPECIAL REVIEWERS.

"THE BARGAIN."—Marks 9.
Hepworth Picture Plays, featuring Henry Edwards and Chrissie White. Drama adapted by Henry Edwards, from the stage play by Edward Irwin and Henry Edwards.
GENERAL DESCRIPTION.—An exciting story of the Australian Wilds, in the course of which the hero accomplishes a thrilling fall from high cliffs into a narrow stream of water. Effective contrasts are supplied by pastoral views of English scenery.
STORY.—The dissolute son of a rich Englishman makes in Australia a compact with another man to return to England and impersonate him so as to obtain the father's wealth. The false son so wins the affection of the father that when the real son in his inebriated moments "gives the game away," the father decides to keep the adopted son, and gives his real offspring the wherewithal to take him back to the Colonies.
ACTING.—Unexceptionable, with Henry Edwards an ideal hero, and Chrissie Edwards a more than ever typical English beauty.
PHOTOGRAPHY.—Clear and well-defined, pictures of villagers dancing round a bonfire on the green being particularly notable.

"THE SON OF WALLINGFORD."—Marks 9.
Vitagraph (American) Production. 7 reels, featuring Tom Gallery, Priscilla Bonner, Wilfred North, and George Webb.
GENERAL DESCRIPTION.—An entertaining sequel to "Get-Rich Quick Wallingford," and is full of incident, humour, and animation.
STORY.—Jimmy Wallingford, the son of a good-humoured adventurer known as Get-Rich-Quick Wallingford, though a chip of the old block, and ready to take advantage of any opportunity that comes his way, has an indefinable longing to "go straight." After many adventures and temptations he literally "strikes oil," becomes a wealthy and respected citizen, and marries the belle of the village.
ACTING.—Excellent throughout, a breezy and convincing performance of the principal character by Tom Gallery being the outstanding feature.
PHOTOGRAPHY.—Up to the usual Vitagraph standard of excellence.

"THE MYSTERY ROAD."—Marks 8½.
Famous-Lasky. (British.) 5 reels. Featuring Mary Glynn and David Powell.
GENERAL DESCRIPTION.—Interesting, and excellently produced and played. Story of a philanderer, from a novel by E. Phillips Oppenheim.
STORY.—Deals with the love affairs of the weak-willed Hon. Gerald Dombey, who, after carrying on a flirtation with a girl he has met in Cornwall, proposes to his father's ward, Lady Susan. The philanderer, however, gets entangled with other women, loses his money, and is saved from suicide by a French girl.
ACTING.—David Powell does excellent work in the difficult part of the philanderer. Miss Mary Glynn is a charming Lady Susan, and the other parts are well played. One of the most attractive features is the beautifully staged ballet in which that delightful dancer, Phyllis Bedalls, appears.
PHOTOGRAPHY.—Excellent.

"PARTNERS OF THE TIDE."—Marks 8½.
Wardour. (Hodgkinson.) 6-reel Drama, featuring Jack Perrin.
GENERAL DESCRIPTION.—Excellently produced drama of the sea, from the novel by Joseph C. Lincoln, with some good diving and submarine and shipwreck scenes.
STORY.—Deals with the investigation of a wreck by Bradley Nickerson, his rival in love, Sam Hammond, another diver, going down with him to stop the investigation. Hammond endeavours to trap Bradley, and later leaves him on a burning vessel, from which he is rescued by his repentant lady-love.
ACTING.—Jack Perrin and Daisy Robinson play the principal parts excellently.
PHOTOGRAPHY.—Good.

"PHROSO."—Marks 9½.
Gaumont (Mercanton) Production. 7,500ft Drama, featuring Malvina Longfellow.
GENERAL DESCRIPTION.—Picturesque and finely produced version of Sir Anthony Hope's novel. With many delightful outdoor and interior scenes. Should make a wide appeal.
STORY.—Deals with the adventures of Lord Wheatley on the Island of Neapalia, in the Mediterranean, which he has purchased, and the plottings of the inhabitants. Wheatley is instrumental in rescuing Lady Euphrosyne (Phroso), who has been made a prisoner by a Turkish Government agent, and together they leave the island on Wheatley's yacht.
ACTING.—Miss Malvina Longfellow is a picturesque Phroso, and acts well throughout. Mauraki, the Turkish Government agent, is very cleverly played by M. Maxadian; Reginald Owen gives a finished and easy portrayal of Lord Wheatley; and other parts are all satisfactorily enacted.
PHOTOGRAPHY.—First-class.

"CHRISTIE SPECIALS."—Marks 9.
Series of Twelve Gaumont-Controlled 2-reel American Comedies, featuring a clever cast of comedians and comediennes.
GENERAL DESCRIPTION.—Frankly extravagant fun, but served in such droll fashion and so cleverly produced as to render them a box-office proposition of extreme value. The two following are typical of the series:—
"SNEAKERS."
The story of "Sneakers" concerns the funny adventures of a young married couple who each like a little variation from the ordinary humdrum of existence. The trouble occurs when both decide on the same evening to enjoy a brief respite; each prevaricate in order to do so; and as a result of their adventures escape by the skin of their teeth in a "round up" by the police on a fashionable gaming house—only to be "bowled out" by the minions of the law in their own home later on.
"STRIKING MODELS."
The action of this takes place in the Elite Dress Emporium. Violet Ray, employed in a more or less menial capacity, is ambitious to become one of the pampered mannequins, and gets her opportunity, owing to a strike among the latter. She dons a number of alluring dresses and under-dresses. The elderly "boss" of the establishment proceeds to make violent love to her, and is instrumental (by a judicious threat of exposure) in compelling the susceptible but irascible employer to reinstate her companions.
PHOTOGRAPHY.—Technically clever and of A1 quality.
ACTING.—The characters are impersonated with a zest and vigour exactly suitable to the stories.

"THE ON-THE-SQUARE GIRL."—Marks 8½.
Globe Controlled Film. (American.) 5-reel Drama, featuring Molly King.
GENERAL DESCRIPTION.—Remarkable for a display of magnificent frocks than for any great merit of narrative.
STORY.—Shows the pursuit of a pretty girl, employed as a mannequin at a fashionable dress emporium, by a rich patron. By a ruse, he gets the girl alone, and, realising her peril, she struggles to get free. In the resultant melée her would-be betrayer falls apparently dead. It eventually transpires that his intended victim is his own daughter, whom he had deserted as a child.
ACTING.—Generally good.
PHOTOGRAPHY.—First-class, the pictures of the dresses shown being the last word in grace and elegance.

"WHERE THE RAINBOW ENDS."—Marks 10.
Fleet Photoplays Production. (British.) 5-reel Fantasy, featuring Babs Farren, B. Chase Chinn, and Roger Livesey.
GENERAL DESCRIPTION.—A pleasing adaptation of the successful Christmas play, which, owing to the fact that it is to be immediately released, should be a first-class attraction for the coming holiday programme.
STORY.—Relates how two orphaned children, a boy and a girl, are, by the aid of a legendary St. George and a cub lion, enabled to get free from harsh foster-parents, and are later reunited to their mother and father, who had been marooned on a lonely island.
ACTING.—Very natural throughout.
PHOTOGRAPHY.—Excellent, some beautifully tinted scenes, landscape and marine, being shown.
HUMOUR.—Supplied by a droll and life-like impersonation of a property lion—a pantomimic gem.

"THE MATRIMONIAL WEB."—Marks 8½.
Vitagraph. (American.) 5-reel Drama, featuring Alice Calhoun.
GENERAL DESCRIPTION. — Amusing story and excellent production, dealing with the romance of a revenue officer's daughter.
STORY.—Helen Anderson, the daughter of a revenue officer, on the track of a gang of smugglers, mistakes Harvey Blake for one of them. Harvey is visiting the island to escape from a marriage which has been arranged for him, and eventually the girl discovers his identity, and there is a happy ending to the adventure.
ACTING.—Miss Alice Calhoun gives a delightful impersonation of Helen, the supporting cast being excellent.
PHOTOGRAPHY.—Good throughout.

"PROXIES."—Marks 9½.
Famous-Lasky Paramount. (American.) 6-reel Drama, featuring Zena Keefe and Norman Kerry.
GENERAL DESCRIPTION.—Good entertaining story, with some capital touches of humour, and well played.
STORY.—Deals with two reformed crooks who are engaged by a Mr. Darley—Peter as butler, and Clare as maid. Seeing that his master is threatened by a disreputable person named Store, Peter smartly outwits him, thus showing his gratitude to the man who had given him another chance.
ACTING.—Zena Keefe and Norman Kerry give capital portrayals as Clare and Peter, and the other parts are well played.
PHOTOGRAPHY.—Good.

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GLEANINGS FROM FILMLAND.

Henry Edwards' Welcome Home.
Everyone was glad of the opportunity of meeting Mr. Henry Edwards after the trade show of "The Bargain," on Wednesday. Mr. Edwards is looking very fit and keen since his return from America, and was congratulated on all hands. While Mr. Hepworth is in the States the interests of the "House" are being looked after by Mr. Edwards and Captain Kimberley. The latter tells us that Hepworth's are going ahead full steam. They have a new film completed, and another well forward, and have other productions in view.

"The Portrait" for the Screen.
The North British Productions at Harrogate are embarking on the production of a series of short but well-known English poems. The first of these will be Lord Lytton's "The Portrait." If this is a success Robert Fenemore intends to adapt many other well-known poems in the same way.

"Pickwick" Filmed.
"The Adventures of Mr. Pickwick," which has been in course of production at the Ideal Studios for some time, is now completed, and will be shown privately at the New Gallery Kinema at 11 a.m. to-day (Wednesday). The part of Pickwick is played by Fred Volpe, Sam Weller by Hubert Woodward, Jingle by Ernest Thesiger, Snodgrass by John Kelt, Serjeant Buzfuz by Bransby Williams, Mr. Justice Stareleigh by Norman Page, and Mrs. Bardell by Miss Mary Brough. The producer is Mr. Thomas Bentley.

LAWRENCE WRIGHT MUSIC CO.
Have you yet secured the best numbers for pantomime? This is the question which is being asked all round, and unless you have been to Lawrence Wright's you cannot answer it truthfully, as some of the outstanding hits of the year will be found at this house. There was no doubt after their success at Blackpool that "Silver Star" and "Blue Bird" would be snapped up immediately, and such is the case, all the biggest producers being now busy on their different ideas of these two production numbers. They can be used by principal boy, principal girl, or fairy queen, with chorus backing. In "Playthings," too, is a popular ballad with a heart appeal, which is sure to be popular.
In light numbers, too, the firm are strong, and this week Miss Daisy Wood, who is playing the Empire, Newcastle, scores with "If You're Going Back to Dixie," whilst she is well suited with a capital comedy chorus number, "K-k-k-kiss Me Again."
Miss Kitty Colyer, who is playing in "Patches," at the Empire, Sunderland, is scoring with "You're Ev'rything That's Wonderful," a number which makes an excellent duet.
St. Juste and Higgins are making a hit with "K-k-k-kiss Me Again," and their novel rendering of this number is much to the liking of audiences at the Hippodrome, Sheffield.
From the Empire, Leeds, comes news of the great success achieved by the Brooklyn Four, with the big ballad, "Blue Bird."
Mr. Hal Wright is making a hit with "Take Back the Heart That You Gave Me," a burlesque number, whilst his rendering of "It's the Ring Your Mother Wore," also creates much enthusiasm.
Eddy Reed, who is now working his new double act, entitled "The Happy Couple," writes that they are making a great success with Lawrence Wright numbers, especially "The Lisp of a Baby's Prayer."

THE HOUSE FOR MUSIC.
Musical directors, who are responsible for the programmes which accompany Film Dramas, as also musicians generally, will be eminently satisfied with the orchestral numbers issued by De Wolfe—who have suitably styled themselves, "The House for Music and Musicians." It is certainly the "House for Music"; for an enterprise which contains in its lists works by all the world-famous composers, ranging chronologically from Mozart and Beethoven to Leoncavallo and Paderewski, assuredly can claim that title. De Wolfe's is no less certainly the "House for Musicians," for we note amongst the very excellently printed orchestral items lately sent us for review, splendid editions of "Figaro" and "Coriolanus" overtures (complete for small orchestra, organ, and piano, at 2s. 3d. each); Leoncavallo's famous "Brise de Mer" and Paderewski's charming Minuet in G. Of these last two numbers the Wardour Street firm at No. 157 have the sole orchestral rights for this country.
When one notes that for an expenditure of a few shilings such value can be obtained, we can heartily endorse the proprietor's motto, viz., that De Wolfe's is "The House for Music and Musicians."

MAURICE PIENA.
Of the ten numbers announced by Maurice Piena, all but one are from the pen of Louis Gregh. The good work shown by this composer in the numbers already published by him, some of which, including the well-known "Nuits Algeriennes," have become classics of the Cinema Library, is carried forward in a variety of styles. The only really serious number is "Reverie," a thoughtful study, not over-emotional, but warm and sympathetic. It is arranged as a quasi duo between violin and 'cello, the wood-wind also playing a prominent part. There are, in fact, two themes for solo oboe, but failing this instrument, these are, of course, cued into the violin. In quite different style is the "Pastorale Louis XV.," and this number in its simplicity and plaintive alternations between major and minor, is very beautiful. The feature of the dotted first beat is carried throughout, being insinuated in the decided middle movement. This number is orchestrated with an important 2nd violin part. In different style, but also a period number, is "Chanson Bearnaise," written in song form. The treatment of this number, which has a very pretty and taking melody, is distinctly classical, and is very simple and unpretentious. The two secondary themes appear in different keys to the principal theme, which recurs after each in the original key. "Timbres et Clochettes" is quite a light number, dainty and with plenty of swing, and should be useful for outdoor and children's scenes. Special attention is called to the fine Pasa Calle, "Sol y Sombra," by Morrison. This has a swing and verve in it which are most refreshing, and it is one of the finest numbers of its class now on the market.

RACING TOPICS.

LINCOLN AND LIVERPOOL.
The Last Lap.
The altered going, as might have been expected, has brought about some startling reversals of form already, but backers, on the whole, have trodden warily, and on balance have nothing to complain of with regard to Windsor or Newbury, despite the fact that several impossible horses obtruded themselves at both meetings. Some of those who have been doing big things while the going was on the hard side are now reduced to comparative impotence, while the spring horses are now coming into their own again. It makes a tremendous difference, this change of going, and cannot be too closely followed with regard to its bearing upon racing results.
Liverpool holds the floor this week-end with a magnificent programme, and, throughout, the various events will be fiercely contested. It is the fashion to follow the banner of the house of Stanley at this meeting, and seeing that the stable so far this season has had a somewhat lean time, there is every reason to hope for a real good return for consistent followers; their horses are down in the weights, and all are very well just now. The item of the week is the
Liverpool Autumn Cup.
(Run Fri., Nov. 11. Dis., 1m. 3f.)
Abbots Trace is the emperor of this piece, as he has on more than one occasion this season proved himself one of the best handicappers in the kingdom, well up to weight and possessed of magnificent speed and stamina to come through all the way. More than this, he has shown special ability over the course, which is a tremendous asset at Liverpool, and another item in his favour is that the course lends itself to weight-carrying as few do.
It will be necessary, if we are to consider his claims seriously, to entirely erase the Cambridgeshire running, as on that, despite the alteration in weights, both Leighton and Franklin hold him safe. We do not, however, regard his Cambridgeshire form as worth consideration, as, what with the long delay and the false start, it is certain we never saw anything approaching the real Abbots Trace there. To get a clear view of what he really can do we must turn to the Liverpool Cup of July, the Stockton Handicap in August, and the narrow defeat for the Duke of York Stakes. Indeed, the latter is perhaps the soundest argument in his favour, as he gave Paragon 4lb. and ran him a most desperate race home. That puts Paragon in at not more than 9st., and it is certain that Abbots Trace is an appreciably better horse at Liverpool than Lincoln. We take him to beat both Leighton and Franklin, whatever else happens.
Blue Dun holds a magnificent chance with the top weight, both on Kempton Jubilee Running and that at Epsom later. In the first race she squarely beat Abbots Trace at a difference of two pounds, and at Epsom, on weight for sex terms, she ran a fair third for the Coronation Cup. Her after efforts included a couple of little wins, and the form in the Doncaster Cup and in Paris can be overlooked. Last time out she showed splendid vitality when running second to Orpheus in the Limekiln Stakes, in which race she was meeting Mr. Cunliffe Owen's champion at 8lb. difference only. Blue Dun holds a great chance for this, and has only to show her best form to go very close indeed.
Lord Derby's colours are always dangerous at this meeting, and especially so in this race. His only representative now is Crevasse, and if we could rely upon seeing the Crevasse, at her best of last year, there would be reason to expect great danger. She has, however, done nothing this season to inspire confidence, and, while reported as going in her best style just now, something a little more tangible is required before having full faith.
Monarch has repeatedly shown himself as deficient in stamina when taken along all the way, and a better proposition round his weight is Crubenmore, who has won his last three races in good style and is undoubtedly a real genuine colt.
Persse's horses are all in form just now, and his selected may want a lot of beating. Petea has perhaps gone up a little too high, but Silver Image is weighted to be very dangerous, and any lead in his favour should be closely followed. In the Chesterfield Cup at Goodwood he was set to give 7lbs. to Blue Lady, and until the run he was right up with his field. His speed is unquestioned, and if he can stay the distance, which has yet to be proven in public, he will be very dangerous indeed.
Evander, after beating Pompadour and Foundation at Newmarket, put up a lamentable show in the London Cup when starting favourite. He has since run well in the Newbury Autumn Cup, however, and the merit is there right enough.
Of those under 6 stone, West Countryman is now in form, and can stay every yard of the distance. He may be a great danger.
In taking half a dozen against the field we name Abbots Trace, Blue Dun, Crevasse, Crubenmore, Silver Image and West Countryman, and for the winner stand on
ABBOTS TRACE,
who is now at his best and sure to put up a good fight. Blue Dun and Silver Image are the dangers.

Hints for the Week.
At Liverpool to-day the Knowsley Nursery will bring out a very smart company, and whereas when they met at Kempton the top-weight, Pondoland, met Straightaway at 20lb. the diefference is now extended to 31lb. It is a big difference, but we think PONDOLAND will still hold his own.
On Thursday Sir Walter de Freece holds a sound chance in the Aintree All-aged Selling Plate with JACK ROLE. He certainly should not be made a loser. The danger is Hairspring, who stays well and is sure to be asserting herself at the finish.
On Friday the Downe Nursery is an open affair, but whichever Mr. F. Curzon relies upon of Son of a Gun, LITTLE URCHIN or Straightaway is surely worth a little investment.
The Stewards' Plate is a very speedy business, but if in the mood to race, Little Boy would make the best of them gallop. Lord Derby will probably take this, though, with NIGHT PATROL or Danegelt.
At Leicester on Monday the November Auction Nursery is a very likely capture for PILLORY, and, in the Atherstone Handicap, JOHN CHARLES, with his light weight, is not one to pass over too lightly.
On Wednesday OUR PRINCE may want a lot of beating for the Clock Tower Handicap, and for the Leicestershire Selling Handicap JACK ROLE and Lancashire Witch are a pair that are both in condition to do themselves justice and are sure to run well.

The Golden Numbers
method of selection should make a special appeal to the small punter as it is worked on the principle of small investments and large returns. It is extremely easy to work, and papers can be made out in about 3 minutes. The system has nothing to do with newspaper selections, and there are no tiresome lists to keep.
The method has frequently won
OVER A HUNDRED POINTS IN A SINGLE DAY
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It has given an extraordinary number of long-priced winners this year, including
POLEMARCH won 50—1
Amongst many other recent successes the Golden Numbers gave
THELMA ... ... won 10—1
MARCOPOLIS ... won 10—1
DONNA BRANCA won 7—1
WELL BELOVED won 20—1
MILENKO ... ... won 100—7
There is never more than one horse to back in any one race.
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L.C.C. LICENSING.

Music Halls Not to be Run as Cinemas.
Over 900 licences for music, dancing, and stage plays were granted without opposition at Friday's sitting of the Theatre and Music Halls Committee of the London County Council. The proprietors of the Alhambra, the Palace, and the Empire were told it was desirable that they should return to music-hall performances, otherwise the drinking licences might lapse. Counsel intimated that this would be done.
It was stated subsequently that this virtually meant that in future these houses will not be run as picture theatres.
The Chairman intimated that in case of cinema licences, an undertaking not to exhibit films other than those passed by the British Board of Control Censors would probably become compulsory.

Hotel Suppers and Entertainments.
The transfer and renewal of the music and dancing licence of the Hôtel Métropole, Northumberland-avenue, was opposed, on behalf of the Entertainment Protection Society, by Mr. Storry Deans, on the ground that the entertainment provided in one of the supper rooms at night was a stage performance. If in this case it was permissible to combine the supply of supper and intoxicants with such an entertainment, on what principle, he asked, was the Council to refuse equal rights in the case of music halls and theatres?
The Chairman said the Council would be recommended to grant the transfer on conditions, including, in the case of the banqueting hall, that no stage costumes or scenery be permitted, and that the number of performers, excluding the orchestra, be limited to six.

Vocalists in Picture Palaces.
The question of vocalists in picture palaces was raised, on applications by proprietors from various parts of London for permission to introduce a vocal turn into the programme. One applicant was granted permission to have a single vocalist in the programme, in spite of an objection that it was "the thin edge of the wedge."
Another applicant asked for "one or a maximum of two vocalists," and this was granted. A succeeding applicant asked for and was granted four artists. The next asked for six performers; in this case it was decided to reduce the number permitted to four.

The London County Council's General Purposes Committee propose to amend their standing order No. 105 by the substitution for clause two of the following:—"No person other than a member of the Council shall be heard in opposition to the grant of a new licence in cases in which the Licensing Committee have recommended it, unless such person shall have appeared before the Committee."

An all-women cast, professional members of the British Empire Shakespeare Society, will give a performance of "Much Ado About Nothing," at King George's Hall, Tottenham Court-road, on Monday evening, Nov. 14, under the direction of Mr. Acton Bond.

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PLAYS.

ABBOTT (E. R.) REP. CO.—Nov. 7, Metropole, Glasgow.
FGAR.—Nov. 7, Grand, Oldham.
FGAR (BLUE).—Nov. 7, O.H., Kidderminster; 14, O.H., Burton-on-Trent.
ALLINGTON CHARSLEY OPERA CO.—Nov. 7, Opera House, Dudley; 14, Empire, West Bromwich.
* APPLE BLOSSOMS.—Nov. 7, Metropole, Bootle; 14, Crown, Eccles.
* ABMITAGE AND LEIGH REP. CO.—Nov. 7, Palace, Redditch; 14, Palace, Redditch.
RCADIANS, THE.—Nov. 7, Hippo., Leigh.
BABES IN THE WOOD (KENT AND RENGAW).—Nov. 7, T.R., Yarmouth.
* BAYNTON (HENRY) SHAKESPEAREAN CO.—Nov. 7, Queen's, Longton; 14, P.O.W., Grimsby.
* BEGGAR'S OPERA.—Nov. 7, Grand, Leeds; 14, O.H., Blackpool.
* BELLE OF NEW YORK (BANNISTER HOWARD).—Nov. 7, Brixton Theatre, S.W.; 14, Artillery, Woolwich.
* BENSON (F. R.) CO.—Nov. 7, Court, Wigan.
* BERNARD SHAW REPERTORY CO.—Nov. 7, Grand, Hull; 14, Grand, Blackpool.
* BETTY (MACDONALD AND YOUNG). Nov. 7, T.R., Norwich; 14, Hip., Golder's Green.
* BILL OF DIVORCEMENT.—Nov. 7, T.R., Plymouth; 14, O.H., Leicester.
* BIRD OF PARADISE (BUTT).—Nov. 7, T.R., Newcastle; 14, T.R., Rochdale.
* BLUE LAGOON (BANNISTER HOWARD).—Nov. 14, Palace, Gloucester.
* BLUE LAGOON (REANDEAN).—Nov. 7, Olympia, Liverpool; 14, Playhouse, Cardiff.
* BLUE LAGOON (T. C. WRAY) (No. 1). —Nov. 7, Bury; 14, Darlington.
* BLUE LAGOON (T. C. WRAY) (No. 2). —Nov. 14, Mansfield.
* BROWN SUGAR (MAINWARING DUNSTAN).—Nov. 7, T.R., Macclesfield;; 14, Corporation, Chesterfield.
BUCCANEERS, THE.—Nov. 7, Hip., Southend.
* BULLDOG DRUMMOND.—Nov. 7, Lyceum, Sheffield; 14, Grand, Leeds.
* CARL ROSA OPERA CO.—Nov. 7, P.O.W., Birmingham; 14, Wolverhampton.
* CARL ROSA OPERA CO. (N.).—Nov. 7, Gaiety, Dublin; 14, O.H., Cork.
* CARL ROSA OPERA CO.—Nov. 7, Tonypandy; 14, Crewe.
CARNIVAL (MATHESON LANG).—Nov. 7, New, Oxford.
CASE OF DIAMONDS.—Nov. 7, Palace, Ramsgate; 14, Palace Pier, Brighton.
CATCH OF THE SEASON.—Nov. 7, Grand, Mansfield; 14, New O.H., Kidderminster.
CHALLENOR (BROMLEY) REP. CO.—Nov. 7, Palace, Watford; 14, Euston, W.
* CHARLEY'S AUNT.—Nov. 7, T.R., Portsmouth; 14, Lyceum, Sheffield.
* CHARLEY'S AUNT (CECIL BARTH AND BANNISTER HOWARD).—Nov. 7, St. Ives, Aylesbury, Abingdon.
* CHARLIE GOES EAST.—Nov. 7, Hippo., Maidstone; 14, Barnard's, Chatham.
CHARM SCHOOL, THE (MURRAY, DAWE, EDELSTEN).—Nov. 14, O.H., Manchester
* CHARM SCHOOL, THE (MACDONALD AND YOUNG).—Nov. 7, Royalty Chester; 14, T.R., Lincoln.
* CHU CHIN CHOW (GROSSMITH AND MALONE).—Nov. 7, Palace, Chelsea; 14, Palace, Chelsea.
* CINDERELLA MAN.—Nov. 7, Tivoli, New Brighton; 14, T.R., King's Lynn.
* CRAY (OSWALD) REP. CO.—Nov. 7, Pavilion, Chorley; 14, Grand, Walsall.
* DADDIES (KIDD AND BAXTER).—Nov. 7, O.H., Blackpool.
* DADDY LONGLEGS (MACDONALD AND YOUNG).—Nov. 7, Palace, Radcliffe; 14, Palace, Rawtenstall.
D'ALBERT (FRED) REPERTOIRE CO.—Nov. 7, Picturedrome, Ludlow.
DEANE (HAMILTON) CO.—Nov. 7, O.H., St. Helens; 14, O.H., St. Helens.
* DENVILLE (ALFRED) REPERTOIRE CO.—Nov. 7, Arcadia, Colwyn Bay; 14, Arcadia, Colwyn Bay.
DESTINY.—Nov. 7, Picturedrome, Ludlow.
DOBELL (W. L.) REP. CO.—Nov. 7, Shannon Cinema, Athlone; 14, Mall Cinema, Tuam.
DORAN (CHAS.) SHAKESPEAREAN.—Nov. 7, T.R., York; 14, O.H., Belfast.
* D'OYLY CARTE OPERA CO.—Nov. 7, Empire, Preston; 14, T.R., Blackburn.
* EDMONDS' (E. VIVIAN) REP. CO.—Nov. 7, T.R., West Bromwich; 14, T.R., West Bromwich.
* ELIZA COMES TO STAY (PAYNE SEDDEN).—Nov. 7, Palace, Gloucester; 14, T.R., Worcester.
* FACE AT THE WINDOW.—Nov. 7, Hip., Nuneaton; 14, T.R., Blyth.
* FAIR AND WARMER (L. WILLOUGHBY, LTD).—Nov. 14, Brixton Theatre, S.W.
* FORBES-ROBERTSON (FRANK). —Nov. 7, W.G., New Brighton; 14, Grand, Nelson.
FRENCH LEAVE (BLUE) CO.—Nov. 14, Swindon.
* GARDEN OF ALLAH.—Nov. 7, King's, Edinburgh.
* GARDEN OF ALLAH (WYLIE-TATE). —Nov. 14, Grand, Oldham.
* GIPSY LOVE.—Nov. 7, T.R., Bath.
* GIPSY PRINCESS, THE.—Nov. 7, Emp., Swindon; 14, Alhambra, Barnsley.
* GLAZE (W. H.) REPERTOIRE CO.—Nov. 7, King's Colne.
* GOING UP (MACDONALD AND YOUNG).—Nov. 7, T.R., Guildford; 14, New Palace, Westcliff.
* GREAT LOVER.—Nov. 7, Emp., West Hartlepool; 14, King's, Glasgow.
* GREET (BEN) PLAYERS.—Nov. 7, O.H., Tunbridge Wells.
HARVEY (JOHN) OPERA CO.—Nov. 14, Palladium, Llandudno.
* HEART OF A CHILD.—Nov. 7, T.R., Huddersfield; 14, T.R., Halifax.
* HILL-MITCHELSON (E.) REPERTORY CO.—Nov. 7, T.R., Leicester; 14, T.R., Leicester.
* HIS CHINESE BRIDE.—Nov. 7, Empire, Edmonton.
* HIS LADY FRIENDS.—Nov. 7, Palace, Westcliff.
HIS LITTLE WIDOWS.—Nov. 7, T.R., Bolton.
* HUNKY DORY.—Nov. 7, Hip., Newcastle.
IN THE NIGHT.—Nov. 7, County, St. Albans; 14, W.P., Brighton.
* IRENE (BUTT).—Nov. 7, Lyceum, Edinburgh; 14, Court, Liverpool.
* IRENE (MACDONALD AND YOUNG) (NORTH).—Nov. 7, T.R., Hanley; 14, Palace, Nelson.
* IRENE (MACDONALD AND YOUNG) (SOUTH).—Nov. 7, New, Crewe; 14, T.R., Leamington.
* IT.—Nov. 7, T.R., Smethwick; 14, T.R., Aston.
KIDDIE O' MINE (B CO.).—Nov. 7, H.M., Walsall; 14, T.R., Wolverhampton.
KIDDIE O' MINE (B. CO.).—Oct 31, T.R., Aldershot; 14, Hippo., Eastbourne.
* KISSING TIME (T. C. WRAY).—Nov. 7, T.R., Lincoln; 14, Grand, Peterborough.
* KITTY FROM KENSINGTON.—Nov. 7, King's Colne.
* KNAVE OF DIAMONDS.—Nov. 7, T.R., Rochdale; 14, O.H., Middlesbro'.
* (K)NIGHT OF THE GARTER.—Nov. 7, Elephant and Castle Th., S.E.; 14, Palace, Maidstone.
LADY SLAVEY.—Nov. 7, Ashton; 14 Stockport.
* LA POUPEE.—Nov. 7, T.R., Dewsbury; 14, Hippo., Huddersfield.
LAWSON (ENNIS) REPERTORY CO.—Nov. 14, Court, Warrington.
* LILAC DOMINO (MACDONALD AND YOUNG).—Nov. 7, County, Reading.
* LITTLE BIDDY O'FARRELL.—Nov. 7, Hip., Tannock; 14, New, Pontypridd.
* LITTL DUTCH GIRL (BUTT).—Nov. 7, T.R., Nottingham; 14, New, Cardiff.
* LITTLE DUTCH GIRL (HUTCHISON).—Nov. 7, O.H., Leicester; 14, Borough, Stratford.
* MAID OF THE MOUNTAINS (S.) (MACDONALD AND YOUNG).—Nov. 7, O.H., Dunfermline; 14, Lyceum, Dumfries (3), Coronation Hall, Ulverstone (3).
* MAID OF THE MOUNTAINS (MACDONALD AND YOUNG) (N.).—Nov. 7, T.R., King's Lynn; 14, Lyceum, Ipswich.
* MAID OF THE MOUNTAINS (GEO. EDWARDES (NORTH).—Nov. 7, Prince's, Manchester; 14, Grand, Hull.
* MAID OF THE MOUNTAINS (GEO. EDWARDES) (SOUTH).—Nov. 7, Royal, Halifax; 14, Royal, Bury.
MAN IN DRESS CLOTHES.—Nov. 7, Alexandra, Hull; 14, T.R., Birmingham.
* MAN WHO CAME BACK.—Nov. 14, T.R., Aldershot.
* MARY (MACDONALD AND YOUNG). Nov. 7, Artillery, Woolwich; 14, King's, Hammersmith.
* MARY ROSE.—Nov. 7, Prince's, Bradford; 14, Prince's, Manchester.
* MARY ROSE.—Nov. 7, O.H., Southport; 14, O.H., Northampton.
* MERRY WIDOW.—Nov. 7, T.R., Bath.
* MISS NELL O' NEW ORLEANS (BOUCICAULT AND LIMPUS).—Nov. 7, King's, Hammersmith; 14, New, Oxford.
* MR. PIM PASSES BY (BOUCICAULT AND LIMPUS).—Nov. 7, King's, Hammersmith; 14, New, Oxford.
* MY OLD DUTCH (CHEVALIER).—Nov. 7, Boro', Stratford; 14, Hippo., Southend.
* MY OLD DUTCH (NORMAN).—Nov. 14, T.R., Jarrow.
* NAUGHTY WIFE (MACDONALD AND YOUNG).—Nov. 7, O.H., Burton-on-Trent; 14, New, Cambridge (3), St. John's Th., Warwick (3).
NEILSON (JULIA) AND FRED TERRY. Nov. 7, Court, Liverpool; 14, Prince's, Bristol.
NEILSON TERRY (PHYLLIS) CO.—Nov. 7, Grand, Southampton; 14, Empire, Preston.
* NIGHTIE NIGHT.—Nov. 7, T.R., Merthyr; 14, T.R., Bath.
* NIGHTIE-NIGHT.—Nov. 14, T.R., Exeter.
* NIGHT OUT, A (GROSSMITH AND MALONE).—Nov. 7, T.R., Leeds; 14, T.R., Nottingham.
NINTH EARL, THE.—Nov. 14, T.R., Bournemouth.
NOBLE BROTHERS (THWAITES).—Nov. 7, T.R., Bristol.
* NOTHING BUT THE TRUTH (MACDONALD AND YOUNG).—Nov. 7, Hip., Golders Green; 14, T.R., Guildford.
OLD JIG.—Nov. 14, Pleasure Gardens, Folkestone.
* O'MARA OPERA CO.—Nov. 7, Victoria Opera House, Burnley.
* PADDY THE NEXT BEST THING (COURTNEIDGE, YELLOW).—Nov. 7, T.R., Blackburn; 14, Prince's, Bradford.
* PADDY THE NEXT BEST THING (BLUE).—Nov 7, Palace, Newark-on-Trent (3), T.R., Grantham (3); 14, T.R., Loughborough.
* PADDY THE NEXT BEST THING.—Nov. 7, O.H., Manchester; 14, Lyceum, Edinburgh.
* PEG O' MY HEART (MACDONALD AND YOUNG).—Nov. 14, T.R., Norwich.
* PEG O' MY HEART (BERTIE RALLAND).—Nov. 7, O.H., Kirkcaldy; 14 Gaiety, Methil.
* PERI, THE SLAVE OF LOVE.—Nov. 7, O.H., Middlesbrough; 14, T.R., Newcastle-on-Tyne.
PHILLIPS (GUY) REP. CO.—Nov. 14, New, Boston.
* POLLY WITH A PAST.—Nov. 7, O.H., Harrogate; 14 Shakespeare, Liverpool.
* PRETTY PEGGY (CHARLES RUSS). Nov. 7, Hip., Ipswich; 14, Tivoli, Hull.
* PRIVATE SECRETARY (CECIL BARTH AND J. BANNISTER HOWARD).—Nov. 7, St. Ives, Aylesbury, Abingdon.
* PURPLE LADY, THE.—Nov. 7, Empire, Kingston; 14, Hippo., Boscombe.
* QUAKER GIRL.—Nov. 14, Metropole, Bootle.
* RATTLESNAKE, THE.— Nov. 14, T.R., York.
* RAYNOR REPERTOIRE CO.—Nov. 7, Grand, West Hartlepool.
RIDDING OPERA CO.—Nov. 7, Town Hall, Hawick; 14, Town Hall, Hawick.
* ROMANCE.—Nov. 7, T.R., Birmingham; 14, T.R., Huddersfield.
ROMANCE OF THE ROSARY.—Nov. 7, New, Inverness; 14, T.R., Sheffield.
* ROMANTIC AGE.—Nov. 7, New, Cambridge.
* ROSARY, THE.—Nov. 7, Pal., Yeovil (3), Pal., Chippenham (3).
* ROSE OF ARABY.—Nov. 14, Court, Wigan.
* ROTTERS, THE.—Nov. 7, Memorial Hall, Abroath.
* ROYAL DIVORCE.—Nov. 7, T.R., Coatbridge; 14, La Scala, Saltcoats.
* SAFETY MATCH.—Nov. 7, T.R., Brighton; 14, Wimbledon Theatre, S.W.
SAVAGE AND THE WOMAN.—Nov. 7, Empire, Hackney; 14, Hippo., Portsmouth
* SCANDAL.—Nov. 7, Pleasure Gdns., Folkestone.
* SEVEN NIGHTS IN LONDON (N.).—Nov. 7, T.R., Middlesbrough.
SHELLEY (HERBERT) REP. CO.—Nov. 7, New T.R., Inverness.
* SHERLOCK HOLMES (LEO TROOD). Nov. 7, Floral Theatre, Bridlington; 14, T.R., Sheffield.
SIGN OF THE CROSS.—Nov. 7, T.R., Worcester; 14, O.H., Cheltenham.
* SILENT WATCH.—Nov. 7, T.R., Edinburgh.
* SILVER KING (BANNISTER HOWARD).—Nov. 7, Palace, Ashington; 14, Palace, Durham.
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* SOUTHERN MAID (GEORGE EDWARDES, LTD.).—Nov. 7, Grand, Wolverhampton; 14, T.R., Bolton.
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* SYBIL (GEORGE EDWARDES) (N.).—Nov. 7, New, Cardiff; 14, P.O.W., Birmingham.
* TARZAN OF THE APES.—Nov. 7, Empire, Croydon; 14, Empire, Kilburn.
TATTERS.—Nov. 7, Hip., Keighley.
THE K.C.—Nov. 14, County, Reading.
* THREE WISE FOOLS.—Nov. 7, O.H., Wakefield; 14, O.H., Scarborough.
* TILLY OF BLOOMSBURY (GROSSMITH AND MALONE CO.).—Nov. 7, O.H., Belfast; 14, T.R., Dublin.
* TO-NIGHT'S THE NIGHT.—Nov. 7, Hip., Birkenhead.
TRIMMED IN SCARLET.—Nov. 7, Pleas. Gardens, Folkestone; 14, O.H., Harrogate.
TWO LITTLE VAGABONDS.—Nov. 7, Aquarium, Yarmouth.
VERY IDEA, THE.—Oct. 31, Buxton (3), Harrogate (3); Nov. 7, Palace, Southampton; 14, Coliseum, Cheltenham.
WEEK-END, A.—Nov. 7, Victoria, Ripley (3), Lyric, Dunnington (3); 14, O.H., Buxton.
WHEN KNIGHTS WERE BOLD.—Nov. 7, Palace, Watford.
* WHO'S HOOPER?—Nov. 7, Palace, Salisbury.
YOUNG PERSON IN PINK.—Nov. 7, O.H., Torquay; 14, T.R., Exeter.

REVUES.

* ALL ABOARD.—Nov. 7, Alex., Birmingham.
BARE-BACKS.—Nov. 7, Empire, Chatham; 14, Bargoed.
* CANDY GIRL.—Nov. 14, King's, Colne.
CHEERFUL DAYS. — Nov. 7, Pavilion, Ayr.
CHERRY RIPE. — Nov. 7, Jubilee Hall, Weymouth.
CRACKERS.—Nov. 7, Olympia, Bulwell.
DON'T WORRY.—Nov. 7, Hip., Preston.
* DOTS AND DASHES.—Nov. 7, Crown, Eccles.
* DREAM GIRL.—Nov. 7, Hippo., Balham; 14, O.H., Dudley.
DREAM STARS.—Nov 7, Grand, Birmingham; 14, Hip., Wolverhampton.
FANTASY.—Nov. 7, Hippo., Bury.
* FAR EAST.—Nov. 14, Empire, Gateshead.
* FOLLIES OF 1921.—Nov. 14, Emp., Cardiff.
FROLICS IN MELODYLAND.—Nov. 14, Empire, Kingston.
FOOTLIGHT FROLICS.—Nov. 7, Hip., Darwen.
* FRENCH BEANS.—Nov. 7, Hulme Hippo., Manchester.
FRIVOLITY.—Nov. 7, Bedford, Camden Town.
FUTURISTS, THE.—Nov. 14, Ilford.
GAY FLEURETTE.—Nov. 7, Hippo., Salford.
GAY OSTEND.—Nov. 7, T.R., Smethwick.
GEE-WHIZ.—Nov. 7, Theatre, Paisley.
HAVE ANOTHER.—Nov. 7, T.R., Crook.
HEADS OR TAILS.—Nov. 7, Hippo., Bolton; 14, Palace, Newcastle.
HELLO! BLACKPOOL.—Nov. 7, Empire, Burnley.
HOOCH AYE.—Nov. 7, Court, Warrington.
HOW RIPPING.—Nov. 7, King's, Gainsborough.
* HULLO! AMERICA.—Nov. 7, King's, Manchester.
ITEMS.—Nov. 7, Pavilion, Leicester.
JINGLES.—Nov. 7, Pal., Hull; 14, Empire, Glasgow.
JOY BELLS.—Nov. 7, Hippo., Southend; 14, Empire, Bristol.
JOY-NIGHTS.—Nov. 7, Grand, Brighton; 14, Hippo., Dover.
KEEP GUESSING.—Nov. 7, Hippo., Gloucester; 14, His Maesty's, Walsall.
LADS OF THE VILLAGE.—Nov. 7, T.R., Hyde; 14, Palace, Salford.
LIZZIE.—Nov. 7, Grand, Lancaster.
LONDON TO BAGDAD.—Nov. 7, Pavilion, Glasgow.
MAID OF THE SOUTH.—Nov. 7, Town Hall, Tredegar.
* MR. MANHATTAN.—Nov. 14, Empire, New Cross.
MR. TOWER OF LONDON.—Nov. 7, Chesterfield; 14, Hyde.
* MUMMING BIRDS.—Nov. 7, Victoria Palace, London.
MUTT AND JEFF.—Nov. 7, Grand, Luton.
* MY SON SAMMY.—Nov. 7, Palace, Blackburn.
* OH! DOLLY.—Nov. 7, Cambridge T., Spennymoor.
OH! HARRY.—Nov. 7, T.R., North Shields; 14, T.R., Whitehaven.
OH, I!—Nov. 7, Hippo., Rotherham; 14, Hippo., Norwich.
OH! LAUGH.—Nov. 7, Tottenham; 14, Walthamstow.
OUR DARLINGS.—Nov. 7, Alexandra, Pontefract; 14, T.R., Hebburn.
PATCHES.—Nov. 14, Empire, Sunderland.
* PINS AND NEEDLES.—Nov. 7, Hippo., Liverpool; 14, Palace, Manchester.
PRETTY POLLY.—Nov. 14, Olympia, West Bromwich.
* REDHEADS, THE.—Nov. 7, Pal., Newcastle.
ROMANY MAID, THE.—Nov 31, Hippo., Rotherham.
* SCRAP BOOK.—Nov. 7, Hippo., Leeds; 14, Hippo., Newcastle.
SHIP AHOY!—Nov. 7, Hip., South Shields.
SHORT AND SWEET.—Nov. 7, Pal., Bath.
* SONS OF THE SEA.—Nov. 7, Hippo., Aldershot.
SPANGLES.—Nov. 7, Palladium, London; 14, Grand, Clapham.
SPLASH ME.—Nov. 14, Emp., Shoreditch.
SPLENDID!—Nov. 7, Empire, Ebbw Vale.
* SPLINTERS OF 1921.—Nov. 7, Alhambra, Glasgow.
STOCKPOT, THE.—Nov. 7, Hippo., Southampton.
SWEET FANNY ADAMS.—Nov. 7, Palladium, Llandudno; 14, T.R., Scarborough.
TAKE A REST.—Nov. 7, Empire, Newcastle.
TICKLED TO DEATH.—Nov. 7, Hippo., Bilston.
TOYLAND.—Nov. 7, Pavilion, Liverpool.
WEDDING BELL(E)S.—Nov. 7, Tivoli, Hull; 14, Hippo., Aldershot.
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WHAT A LAD!—Nov. 7, T.R., Aston.
WHAT A LIFE!—Nov. 7, St. George's, Kendal.
WHAT A LIFE.—Nov. 7, Hippo., Darwen.
WHAT A NIGHT.—Nov. 7, Empire, Motherwell; 14, Pavilion, Ayr.
* WHAT ABOUT IT?—Nov. 7, Osbourne, Manchester; 14, Empire, Ashton.
* WHILIGIG, THE.—Nov. 14, King's, Southsea.
WHIRLIGIG, THE (BLUE).—Nov. 7, Palace, Woking; 14, Elephant and Castle, S.E.

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"THE TWELFTH NIGHT" AT CHELSEA.

The Shakespeare Students' Society, when they put on "Twelfth Night" at the Bedford Hall, Chelsea, on Saturday last, proved themselves to be better as elocutionists than they were in characterisation. Thus, while the more serious passages were poetically played, the comedy scenes rarely rose above mediocrity. Still, there were several excellent performances, notably from Miss C. A. Arlwedson, the directress herself, who, if somewhat unnecessarily restless, played Viola with any amount of feeling, and from Miss Susie Lee, who was entirely successful as the robust Maria. Olivia, too, was sympathetically played by Miss Irene Clements, whilst Miss Gertrude Bryan made a fine-voiced Sebastian, and Mr. Victor Shaw did all that was necessary as Orsino. Generally, however, the gentlemen did not do as well as the ladies, although Mr. Arthur Ridley was a reasonably good Malvolio and Mr. Percy Taylor was a virile Antonio. The Sir Andrew of Mr. Charles S. Nugent was a little too bizarre, for instance, more particularly as his vis-à-vis, Sir Toby, was played in the most casual and matter-of-fact manner by Mr. Bruce Moir. Still, comedy characterisation on the simplest of stages and in close juxtaposition to the audience is no easy task, and, taking it all round, the Students' Society may be said to have acquitted themselves excellently. Mention should also be made of Mr. Raymond Douglass, who was a good acting and singing Feste, and Mr. J. Richard Traynor, who made a lively Fabian, whilst minor parts were played by Miss Arna Henie, Miss Edith Hitching, and Miss Lillian Grant.

"I'll swear upon that bottle."
— *Tempest, Act ii, Scene ii.*

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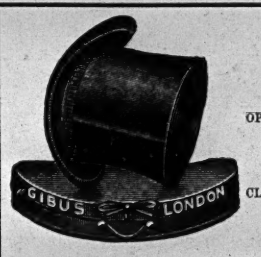
—*Henry VI., Act ii, Scene iii.*



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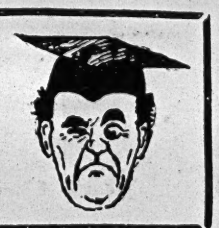

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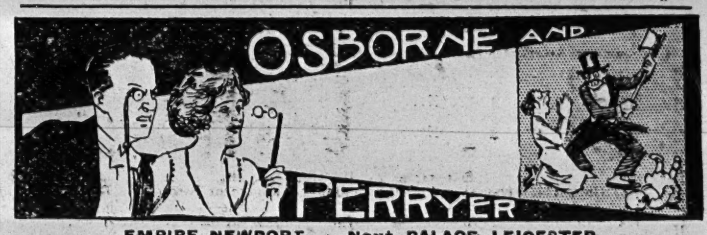

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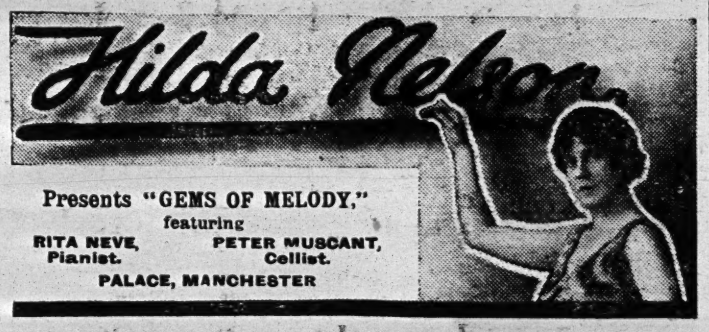
Starring in "Oh! Laugh."

The Gillies-pie is opened, and is sure a dainty dish to set before the King, but as we are not in it, we can't sing quite so loud as the rest of the jolly Little Dickies of Nursery Rhyme fame! Anyhow we congratulate the chosen ones. Went to the Motor Show and had a real good time, and went home and had a motor dream!



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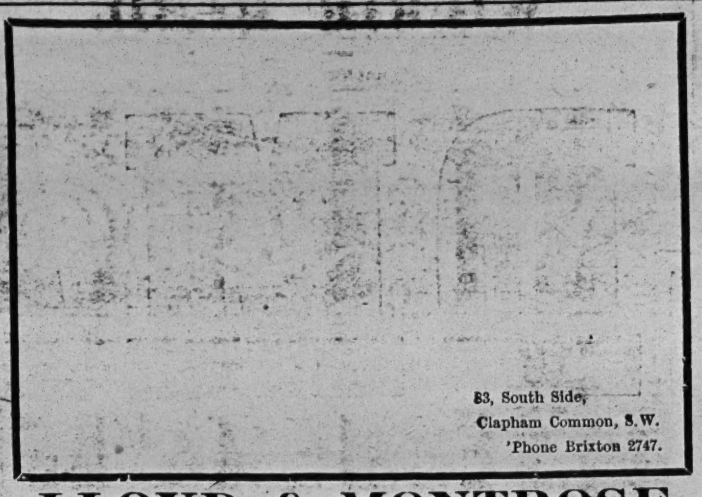

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Miss Ethel Irving, Chauve-Souris, George Mozart, Marriott Edgar, Corri and Cervi, Lole and "Her," Bioscope.

STOLL PICTURE THEATRE, KINGSWAY. (London Opera House.)

Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for:—
Rupert Ingalese, Katrina, Alec Regan, Goodfellow and Gregson, "Auntie" and her Crazy Cyclists, McDonagh and Russell, Bio-scope—"The Tragedy of a Comic Song."

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for:—
Evelyn and Hilda Kirkby, Three Neslos, Phil and Phlora, Huxter Bros., Charles Norton, R. If Slater, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for:—
"En Casserole." Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for:—
Elliott and Godley, Mutt and Jeff, George and Butcher, "Too Many Wives," Griffiths Bros., The M. Kays, Marjorie Fulton, Bioscope.

CHATHAM EMPIRE.
Rehearsal at 2 p.m. for:—
Terry Wilson, Bruce Green, Masu Tazserwoulith Troupe, Five Bombays, Cole and Robbins, M. Alphonse Berg's Fashions de Vogue, Bioscope.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for:—
Billy Wells and Eclair Twins, Mart and Pep, George Calver, Jack Lane, Ackerman and Wynne, Bioscope.

THE LEICESTER PALACE.
Rehearsal at 12 noon for:—
Herbert La Martine, Syd Howard, Osborne and Perryer, Permane Bros., Willie Mann, Patti Loftus, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for:—
Delino, Mario Lorenzi, George Bass, Fox and Rose, Gavrilov, M'Lita Dolores, Bioscope
(Matinees, Monday and Tuesday.)

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for:—
Miller Sutcliffes, Hengler Bros., Southwood and Pink Lady, Sandy Powell, Alice Craven, Bioscope.

BEDMINSTER HIPPO.
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Russian Ballet Season.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.
NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence, together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.
14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)
STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.
ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please say so.
COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few Artists.
ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.
BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Miles-Stavordale Quintette. Dempsey.
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Jujien Vedey. Daisy Griff.
Crasey, Hicks and Pass. Yelson Trio.

CHELSEA PALACE.
Rehearsal at 12.
"Chu Chin Chow."

EUSTON.
Rehearsal at 12.
"When Knights Were Bold."
Darroll Richards. Bi-Bo-Bi.

WATFORD PALACE.
Rehearsal at 1.
"Tatters."

SOUTH LONDON.
Rehearsal at 12.
John Humphries and Co.
The Great Como. Ernest Shand.
The Giddys. Hugh Ogilvie.
Wright, Conelly and Mac. Irene May.

EAST HAM.
Rehearsal at 12.
Ching Wu. Horace Hunter and Co.
Frank and Vesta.
Orpheus Comedy Duo. Rene Ralph.
Chas. Granley. Carr Lynn.
J. H. Wakefield.

TOTTENHAM.
Rehearsal at 12.
Linga-Singh. Symphonia. The Keystones
Laurence Glen. Phil Bransby.
St. Vincents. Daisy Leon.
McIvor and Scott.

BRIXTON EMPRESS.
Rehearsal at 12
Elliott Savonas. May Sherrard.
The Mountfords. Riley's Wonders.
Peggy O'Hara. J. H. Wakefield.
Rea and Noble.

WALTHAMSTOW PALACE.
Rehearsal at 1.
"Oh! Laugh." Austin Rudd.
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These Calls are communicated by the Management for the information of Artists, without prejudice.

Bill matter to be sent direct to the Manager of each hall three weeks prior to the date of opening.

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